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AN ANALYSIS OF THE STYLISTIC TECHNIQUE OF ADDISON, JOHNSON, HAZLITT, AND PATER

by

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PREFACE

Several years ago, when the author was an undergraduate at the University of Iowa, she took a course in *English Prose Writers,* presented by Professor John Hubert Scott. The teacher liked his course. So did the student. This monograph is a result.

The study is continued in a companion volume entitled *A Synopsis of the Stylistic Theory and Practice of Addison, Johnson, Hazlitt, and Pater.*

ZILPHA E. CHANDLER.

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INTRODUCTION

DEFINITION AND PURPOSE OF THIS STUDY

The prose styles of Addison, Johnson, Hazlitt, and Pater have given rise to much literary criticism. Addison has been censured for faulty ambiguous statements, but generally extolled for simplicity, ease, and clearness of expression; Johnson has been derogated for the mechanical balance of his clauses and the pompous Latinity of his phrases, but at the same time, praised for the strength and dignity of his exact and laborious method; Hazlitt, while he has been observed to be apt and original, brilliant and forceful, has been charged with a marked deficiency in architectonics; Pater, although he has been considered by some "the father of all those who write delicately," by others has been accused of bookishness, lifelessness, and inadaptability to the demands of utterance. Yet no one, to my knowledge, has attempted a scientific investigation of the techniques of these writers, either to secure a more accurate understanding of their methods or to provide a reasonable appreciation of their merits.

To make such an investigation is the purpose of this study. Its aim is fourfold:

A. To construct an apparatus for the objective study of literary expression.

B. To check the validity of such criticisms of these writers as have already been made.

C. To discover, if possible, hitherto unobserved features in their rhetorical techniques.

D. To indicate something of the extent to which the practice of the authors corresponds to their professed ideals regarding composition.

THE METHOD OF PROCEDURE

A. *Bases of Investigation*

As material for investigation, passages of approximately 1500 words have been chosen from Addison's "Paradise Lost," Johnson's "Pope," Hazlitt's "On Dryden and Pope," and Pater's "Charles Lamb." These particular selections were made because

they appear to be fairly representative of the styles of their several composers, and at the same time, are sufficiently similar in subject-matter and treatment to offer just bases for comparison.[1]

B. *Points of Investigation*

I. Diction
   1. Words
   2. Phrases
   3. Figures of Speech
   4. Idioms

II. Sentence-structure
   1. Length and Range
   2. Quadrals and Rhythma
   3. Parallelism and Balance
   4. Grammar and Logic

I. DICTION

1. Words

Agassiz has said that given a single bone from a prehistoric animal, he could build up that animal. It would be idle to boast that given a single word from an author's vocabulary, one could build up that vocabulary, and yet it is safe to say that the average student of English can recognize the vocabulary found in a thousand consecutive words from any author with whom he is familiar. If asked, "How do you know this is Addison, or Johnson, or Hazlitt, or Pater?" the student at first hand might probably reply, "I don't know; it just sounds like him." But *why* does it sound like him? May not the answer be found in some such inquiry as this?

What is the *extent* of the vocabulary? Is it copious or meager?

What is the *derivation* of the words? Are they classical or Saxon?

What is the grammatical *distribution* of the words? Does the author use a considerable variety of nouns, adjectives, verbs, or adverbs? Does he tend to repeat any of these parts of speech, or others, such as, pronouns, articles, prepositions, and conjunctions?

What is the *length* of the words? Are they long? or short?

What is the *import* of the words? Do they appeal to the senses? to the intellect? or to the emotions?

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[1] For texts employed, see Bibliography.

What is the *difficutly* of the words? Are they familiar? or unfamiliar?

CLASSIFICATION.—In consideration of these questions, the first one thousand words from each selection have been listed in alphabetical order under the following heads:

Proper Names
Words of Classical Derivation
  Nouns
  Adjectives
  Verbs
  Adverbs
  Prepositions
Words of Saxon Derivation
  Nouns
  Adjectives
  Verbs
  Adverbs
  Pronouns
  Articles
  Prepositions
  Conjunctions
  Interjections
Hybrid Words of both Classical and Saxon Derivation
  Nouns
  Adjectives
  Verbs
  Prepositions

The nouns, in each case, have been futher classified as *abstract* and *concrete*; the adjectives, as *sentential* and *sensory*; the verbs, as denotive of *thought* and of *action.*

2. Phrases

The term "phrase," it must be understood, is here employed, not in the ordinary grammatical sense, as a unit grouping of words having no predication and functioning in the sentence as a single part of speech; but rather, in what might be termed, a rhetorical sense, as *a unit grouping of words whose primary dependency is upon a noun or pronoun and whose function in the sentence is that of a single substantive.*

CLASSIFICATION.—All the phrases from our selections have been first numbered and then arranged in seven groups, four of which

are composed of *nominal, conjunctive, relative,* and *verbal* types, and three of which comprise combinations of these forms into *cumulative, combined,* and *appositional* types. The plan of classification is as follows:

NOMINAL PHRASES

Type A. Simple Nominal Phrases
Division I.

Type B. Compound Nominal Phrases
Division II. Conjunctive, of two members
Division III. Conjunctive, of three members
Division IV. Alternative, of two members

Type C. Complex Nominal Phrases
Division V. Genitival, of two members
Division VI. Conjunctive-genitival, of three members
Division VII. Genitival-conjunctive, of three members
Division VIII. Alternative-genitival, of three members
Division IX. Genitival-alternative, of three members
Division X. Genitival-genitival, of three members
Division XI. Prepositional, of two members
Division XII. Conjunctive-prepositional, of three members
Division XIII. Prepositional-conjunctive, of three members
Division XIV. Prepositional-alternative, of three members
Division XV. Genitival-prepositional, of three members
Division XVI. Prepositional-genitival, of three members
Division XVII. Prepositional-prepositional, of three members

Type D. Complex Nominal Phrases of a Common Genitival Dependency
Division XVIII. Conjunction-joined
Division XIX. Correlative-joined
Division XX. Cumulative, conjunction-joined at the end
Division XXI. Cumulative, joined nowhere

Type E. Postpositive Nominal Phrases
Division XXII.

CONJUNCTIVE PHRASES
- Type F. Subordinated Forms
  - Division XXIII.
- Type G. Correlated Forms
  - Division XIV.

RELATIVE PHRASES
- Type H. Simple Relative Phrases
  - Division XXV. Primary
- Type I. Compound Relative Phrases
  - Division XXVI. Conjunction-joined
- Type J. Complex Relative Phrases
  - Division XXVII. Relative containing relative phrase
  - Division XXVIII. Relative containing conjunctive phrase
  - Division XXIX. Relative containing participial phrase
- Type K. Complex Relative Phrases of a Common Dependency
  - Division XXX. Conjunction-joined
  - Division XXXI. Cumulative, joined nowhere

VERBAL PHRASES
- Type L. Verbal Nouns
  - Division XXXII.
- Type M. Infinitives
  - Division XXXIII.
- Type N. Simple Participial Phrases
  - Division XXXIV. Primary
- Type O. Complex Participial Phrases
  - Division XXXV. Participial containing relative phrase
  - Division XXXVI. Participial containing participial containing relative phrase
  - Division XXXVII. Participial containing relative containing conjunctive phrase
- Type P. Complex Participial Phrases of a Common Dependency
  - Division XXXVIII. Conjunction-joined

CUMULATIVE PHRASES
- Type Q. Cumulated Nominal Phrases
  - Division XXXIX. Conjunction-joined at the end
  - Division XL. Alternative-joined at the end
  - Division XLI. Joined nowhere
- Type R. Cumulated Phrases of Varied Types
  - Division XLII. Conjunction-joined at the end
  - Division XLIII. Joined nowhere

COMBINED PHRASES

Type S. Combined Nominal Phrases
- Division XLIV. Conjunction-joined
- Division XLV. Alternative-joined
- Division XLVI. Correlative-joined
- Division XLVII. Genitive-joined
- Division XLVIII. Preposition-joined

Type T. Combined Relative Phrases
- Division XLIX. Correlative-joined

Type U. Combined Phrases of Varied Types
- Division L. Preposition-joined

APPOSITIONAL PHRASES

Type V. Appositive Nominal Phrases
- Division LI.

Type W. Appositive Phrases of Varied Types
- Division LII.

NOMINAL PHRASES

In this group have been considered; first, the simple nominal phrases; and secondly, all combinations and arrangements of these phrases into compound, complex, and postpositive types.

Type A. Simple Nominal Phrases

A *simple nominal phrase* is a noun or pronoun immediately preceded by one or more adjectives.

All the simple nominal phrases in our selections for study are grouped in Division I. An isolated noun or pronoun, or a noun accompanied by an article only, is designated by the number 1;[2] an adjective and a noun, by the number 2; two adjectives and a noun, by 3; three adjectives and a noun, by 4. A noun accompanied by two adjectives joined by a conjunction is signified by the number 5; a noun accompanied by three adjectives with a conjunction after the first, by 6; a noun accompanied by three adjectives with a conjunction after the second, by 7.

Type B. Compound Nominal Phrases

A *compound nominal phrase* is one composed of two or more sim-

[2] According to definition, the "1's" are not phrases, but for the sake of clearness in the classification, it has been necessary to include them in this section. They have not been printed for the reason that although the number of such forms is significant, the nouns themselves are of little interest.

ple nominal phrases, each of which is joined to the other, either by a conjunction or by an alternative.

Division II comprises compound nominal phrases of two members, conjunction-joined. Such phrases are signified by two numerals, respectively characteristic of the two members of which the phrases are composed. For example, "sea and land" is represented by 11, read "One-one;" "Chaos and old Night," by 12, read "One-two"; "that great critic and philosopher," by 31, read "Three-one," etc.

Division III comprises compound nominal phrases of three members, conjunction-joined; for example, "rocks, and seas, and mountains" represented by 111, and read "One-one-one."

Division IV comprises compound nominal phrases of two members, alternative-joined. Illustrations of this type are "himself or his readers," 1o2; and "the outward mode or fashion," 2o1.

Type C. Complex Nominal Phrases

A *complex nominal phrase* is one composed of two or more simple nominal phrases joined throughout by means of prepositions or, it may be, joined in one place by a preposition and in another, by a conjunction.

Division V includes complex nominal phrases of two members joined by the preposition "of"; Division VI, complex nominal phrases of three members joined after the first by "and," after the second, by "of." Division VII presents the reverse of Division VI. Division VIII includes complex nominal phrases of three members with "or" after the first and "of" after the second. Division IX presents the reverse. Division X includes complex nominal phrases of three members with "of" after the first and after the second. Division XI includes complex nominal phrases of two members joined by prepositions but not by "of." Compare with Division V.

Symbols.—With this explanation, the reader, I believe, will not find it difficult to interpret the remaining divisions of Type C. A word of explanation, however, should be given concerning the numerical symbols. An "O" stands for an "of." Thus, 22O1, read "Two-two-O-one," symbolizes "the familiar incidents and trivial relations of life," a conjunctive-genitival phrase of three members. An "o" stands for an "or." The italicizing of a number shows that the phrasal member for which it stands is joined to another member by means of a preposition. Thus, 2*1* symbolizes "Aeneas's settlement in Italy," a prepositional phrase, of two members; while 2*1*01 symbolizes "a deep insight into the workings of the heart," a

prepositional-genitival phrase, of three members. *211* indicates "that love for the accustomed in religion," a prepositional-prepositional phrase, of three members.

Type D. Complex Nominal Phrases of a Common Genitival Dependency

The peculiarity of this type of phrase lies in the fact that all of the genitival members relate to the first member. Compare 101-02, "the poet of personality and of polished life," Type D, Division XVIII, with 10101, "none of the enthusiasm of poetry," Type C, Division X.

Type E. Post-positive Nominal Phrases

A post-positive nominal phrase is one in which the adjectival modifiers of a noun follow instead of precede it. A post-positive adjectival modifier is indicated by a lower case "d" placed after the nominal symbol and in an upper case position. A "b" in such a position stands for an adverb.

CONJUNCTIVE PHRASES

A *conjunctive phrase* is a nominal phrase augmented by a modifier which is introduced either by a subordinate conjunction, as in Type F, or by the second member of a correlative, as in Type G. A lower case "c" signifies a conjunction.

RELATIVE PHRASES

Under this heading have been classified (1) all primary relative phrases, which are nothing more nor less than nominal phrases augmented by simple relative modifiers, and (2) all combinations of these primary forms into complex and compound arrangements. A relative phrase is compound if it contains two or more simple relative phrases joined each to each by co-ordinate conjunctions; it is complex if the clausal modifier contains within itself a rhetorical phrase of a conjunctive, relative, infinitive, or participial type. When the clausal modifier is composed of two or more members equally related to the primary nominal element, we have a complex relative phrase of a common dependency, as in Type K.

Symbols

W stands for a "*what*" relative
r " " " *possessive* relative

R " " " " *subject* relative
R* " " an *object* relative (object of a verb)
r " " " *object* relative (object of a preposition)

VERBAL PHRASES

A verbal phrase may be a nominal phrase of which one member is a verbal noun and its adjuncts; an infinitive phrase which is a nominal phrase augmented by an infinitive modifier; or a participial phrase which is a nominal phrase augmented by a participial modifier. This latter type, like the relative, may be simple, compound, or complex, according to the number of members which the phrase contains and the relation of these members each to the other.

Symbols

i stands for an *infinitive*
p " " a *present participle*
P " " a *past participle*

CUMULATIVE PHRASES

When any of the foregoing phrases are piled up, as it were, but joined nowhere—save, perhaps, at the end of a series—we have cumulative phrases.

COMBINED PHRASES

When they are not only piled up, but joined throughout by means of prepositions and conjunctions, we have combined phrases.

APPOSITIONAL PHRASES

In case phrases are joined by apposition, the relationship is symbolized by a colon, and the integral phrase is classified by means of the phrasal types of which its two members are examples. Thus, "the places he knew and liked best, and where his lot fell—London, sixty-five years ago, with Covent Garden and the old theatres, and the Temple gardens still unspoiled, Thames gliding down, and beyond to north and south the fields at Enfield or Hampton, to which 'with their living trees,' the thoughts wander 'from the hard wood of the desk'—fields fresher, and coming nearer to town then, but in one of which the present writer remembers, on a brooding early summer's day, to have heard the cuckoo for the first time" is designated by K:R, the "K" standing for the first member which is a complex relative phrase of a common dependency, and the "R"

standing for the second member which is a cumulated phrase of varied types.

Parentheses.—To indicate something of the variety of phrases employed by our several composers, particularly by Hazlitt and Pater, all compound, complex, cumulative, combined, and appositional patterns were listed first in their entirety; then, broken up into their component parts for purposes of further classification. For example, "his quiet, his quaintness, his humour, and what may seem the slightness, the occasional or accidental character of his work," Pater 59, was treated thus: First, the entire phrase was divided into (his quiet), (his quaintness), (his humour), and (what may seem the slightness, the occasional or accidental character of his work); next, the relative phrase was reduced to ((the slightness, the occasional or accidental character of his work) which was further reduced to (((the occasional or accidental character of his work). This, in turn, was broken into ((((the occasional or accidental character) and ((((his work), two primary nominal phrases which permit no further dissection.

Parentheses were used to signify the number of times a more simple phrase was removed from a more complicated one. Phrases so removed, unless they were nominal, have not been printed. See Appendix, p. 101.

Reductions.—To show how utterly barren prose composition would be, were it stripped of all those phrases designed to gratify the ear by harmony of sound and to delight the intellect by exactness of statement or suggestiveness of thought, the selections from our authors have been condensed, by substituting for each phrasal pattern, other than the most common forms consisting of a noun accompanied by a personal, demonstrative, or interrogative pronoun, some single word, or group of words not substantively related, which expresses in so far as possible the meaning of the original phrase, in its entirety. See pp. 23-25, 39-42, 58-61, 78-79.

3. Figures of Speech

The figures of speech used by our authors have been noted and commented upon in their respective places. Since there are only a few of them, they have not been tabulated.

4. Idioms

The idioms also remain unclassified, although some observations have been made concerning the number and effectiveness of such as do occur.

II. SENTENCE-STRUCTURE

1. Length and Range

Under these headings, have been considered the number of sentences contained in the first half of each selection for study (i.e. in approximately 750 words), the number of words in each sentence, and the difference between the number of words in the shortest sentence and that in the longest.

2. Quadrals and Rhythma

A *quadral* is a rhythmic division of the sentence set off by strong inflectional pauses and containing within itself four "commas."

A *comma* is a minor integral division of the sentence marked terminally by perceptible pauses, or hesitation points, and internally by a modulation more or less pronounced and more or less pleasant, dependent upon its accentual pattern; that is, upon whether it is a "rhythmon" or an "arrhythmon."

A *rhythmon* (plural, *rhythma*; adjective, *rhythmal*) is a general term applicable to a "symmetron," an "extra-syllabic symmetron," or to a "metron."

A *symmetron* (plural, *symmetra*) is a rhythmic unit distinguished by such an arrangement of stressed and unstressed syllables as reciprocally balance each other on opposite sides of a central syllable or gap. Examples: ∪–∪–∪ ∪∪–∪∪ ∪–^–∪

An *extra-syllabic symmetron* is a perfect symmetron plus an unstressed syllable either at the beginning or at the end. Examples: ∪∪–∪ ∪–∪∪

A *metron* (plural *metra*) is a rhythmic unit characterized by one or more duplications of a so-called metrical foot. Examples: ∪∪–∪∪– ∪–∪–∪–

An *arrhythmon* (plural *arrhythma*; adjective, *arrhythmal*) is another general term; in this case, applicable to all accentual combinations which cannot be classified as symmetra, extra-syllabic symmetra, or as metra. Examples: ∪∪–– ∪∪∪– ∪∪–∪∪ ––∪

Diagrams.—To facilitate the study of rhythm, the selections have been arranged in quadrals and commas; and afterwards scanned.[3]

[3] For this system of diagraming and for the nomenclature employed throughout the study of *Quadrals and Rhythma,* I am greatly indebted to Professor Scott. See *Rhythmic Prose and Verse,* Humanistic Studies of the University of Iowa, 1925, Vols. III and IV. These diagrams, save for examples, do not appear in this printed form; they may however *be found in the typed copies in the University Library.*

3. Parallelism and Balance

Parallelism in our selections for study has been considered from the standpoint of *thought relation* and also, from that of *structural relation.*

Thought Relation

Parallel members, it would seem, are *joined* in thought either by a *similarity* of ideas amounting, in some instances, to mere likeness or general resemblance; and in others, to synonomy, or practical identity; or by an *attraction* of ideas due either to habitual association or to some inherent relation between them.

They are *separated* in thought by a *difference* of ideas emphasized for purposes of (1) contrast or (2) antithesis; or by a *partition* of ideas effected by analysis, either (1) selective or (2) all-inclusive.

Selective analysis consists in the enumeration of representative particulars of a general idea.

Inclusive analysis consists in the enumeration of all the particulars of a general idea.

In both instances, the generalized statement may either precede or follow its particularization.

Structural Relation

Parallel members may be verbal, phrasal, or clausal. They may be conjunction-joined or non-conjunction-joined. When considering their structural relationship, it has been convenient to use the following terms:

Copulative, Adversative, Alternative, and *Correlative,* to designate members joined respectively by the conjunctions *and, but, or,* and the correlatives *either . . . or, neither . . . nor, not only . . . but also,* etc.

Cumulative and *Balanced,* to designate, in the first instance, a series of parallel members not joined by a conjunction save perhaps at the end; and in the second instance, just two parallel members,—usually clausal, but sometimes verbal or phrasal—non-counjunction-joined, or it may be connected by a verb but counterpoising each other, as it were, at opposite extremes of the sentence.

Diagrams.—To illustrate something of the kind and extent of parallel structure to be found in our selections for study, the sentences have been printed with correspondiing members in parallel columns, in such a way that their internal mechanism and outward conformity may be more explicitly apparent.[4]

[4] See *Rhythmic Prose and Verse,* Vol. III, Chapter IV.

4. Grammar and Logic

Accompanying these diagrams are occasional comments on grammatical correctness and rhetorical effectiveness. Such comments have been summarized for each author under the headings of *Grammar and Logic.*

C. *Conclusions*

The conclusions of this study are of two kinds,—(1) those which summarize the results of each analysis and compare those results; first, with the author's own theory of stylistic technique; and secondly, with such critical pronouncements concerning his method as have already been made—and (2) those which, in addition to recapitulating the conclusions of the first type, offer some further observations; first, on the adequacy and practicability of the apparatus herein employed; and secondly, on the characteristics and habits of our authors in general.

Before drawing any conclusions that could be considered reliable, it seemed necessary to sort from many volumes of both authors and critics, all passages bearing on the subject of *technique* as distinct from the larger aspects of *style.* To make such distinctions, to be sure, was not always possible, but a collection of rather interesting and fairly quotable passages resulted from the attempt. The most apposite of these passages have been numbered and arranged,—in the case of the authors themselves, in the order in which they appear in their collected works; in the case of the critics, approximately at least, in the order in which they were written. These quotations with summaries may be found in the companion volume *The Stylistic Theory and Practice of Addison, Johnson, Hazlitt, and Pater.*

Preceding the quotations, are summaries of their contents. Following them, are indexes referring to their numbers (not to pages).

Bibliographies for the quotations appear at the end of the book.

D. *Appendix*

Besides quotations, the Appendix includes all Classifications and Diagrams relating to this study, and a few of the Tables and Graphs which such a work as this must inevitably demand.

CHAPTER I

ADDISON

Text—

(1) I shall therefore examine it by *the Rules of Epic Poetry,*[1] and see whether it falls short of *the Iliad or Aeneid*[2] in *the Beauties which are essential to that kind of Writing.*[3] (2) *The first thing to be considered in an Epic Poem,*[4] is *the Fable, which is perfect or imperfect, according as the Action which it relates is more or less so.*[5] (3) *This Action*[6] should have *three Qualifications*[7] in it. (4) First, It should be *but one Action.*[8] (5) Secondly, It should be *an entire Action;*[9] and Thirdly, it should be *a great Action.*[10] (6) To consider *the Action of the Iliad, Aeneid, and Paradise Lost,*[11] in *these three several Lights.*[12] (7) Homer to preserve *the Unity of his Action*[13] hastens into *the midst of things,*[14] as Horace has observed: Had he gone up to *Leda's Egg,*[15] or begun much later, even at *the Rape of Helen, or the Investing of Troy,*[16] it is manifest that *the Story of the Poem*[17] would have been *a Series of several Actions.*[18] (8) He therefore opens *his Poem*[19] with *the Discord of his Princes,*[20] and with *great Art*[21] interweaves in *the several succeeding parts of it,*[22] *an account of every thing which relates to the Story, and had passed before that fatal Dissension.*[23] (9) After *the same manner*[24] Aeneas makes *his first appearance*[25] in *the Tyrrhene Seas,*[26] and within *sight of Italy,*[27] because *the Action proposed to be celebrated*[28] was *that of his Settling himself in Latium.*[29] (10) But because it was necessary for the Reader to know *what had happened to him in the taking of Troy, and in the preceding parts of his Voyage,*[30] Virgil makes *his Hero*[31] relate it by way of Episode in *the second and third Books of the Aeneid.*[32] (11) *The Contents of both which Books*[33] come before *those of the first Book*[34] in *the Thread of the Story,*[35] tho' for *the preserving of this Unity of Action,*[36] they follow them in *the Disposition of the Poem.*[37] (12) Milton, in *Imitation of these two great Poets,*[38] opens *his Paradise Lost*[39] with *an infernal Council plotting the Fall of Man, which is the Action he proposed to celebrate;*[40] and as for *those great Actions which preceded in Point of Time, the Battel of the Angels, and the Creation of the World, (which would have entirely destroyed the Unity of his Principal Action, had he related them in the same Order*

that they happened)[41] he cast them into *the fifth, sixth and seventh Books,*[42] by ways of *Episodes to this noble Poem.*[43]

(13) *Aristotle himself*[44] allows, that Homer has *nothing to boast of*[45] as to *the Unity of his Fable,*[46] tho' at *the same time*[47] *that great Critick and Philosopher*[48] endeavors to palliate *this Imperfection in the Greek Poet,*[49] by imputing it in *some Measure*[50] to *the very Nature of an Epic Poem.*[51] (14) Some have been of the Opinion, that the Aeneid labours also in *this particular,*[52] and has *Episodes which may be looked upon as Excrescencies rather than as Parts of the Action,*[53] (15) On the contrary, *the Poem which we have now under our Consideration,*[54] hath *no other Episodes than such as naturally arise from the Subject,*[55] and yet is filled with *such a Multitude of astonishing Circumstances, that it gives us at the same time a Pleasure of the greatest Variety, and of the greatest Simplicity.*[56]****

(16) *The second Qualification required in the Action of an Epic Poem*[57] is, that it should be *an entire Action;*[58] An Action is entire, when it is compleat in *all its Parts;*[59] or as Aristotle describes it, when it consists of *a Beginning, A Middle, and an End.*[60] (17) *Nothing* should go before it, be intermix'd with it, or follow after it, *that is not related to it.*[61] (18) As on the contrary, *no single Step*[62] should be omitted in *that just and regular Progress which it must be supposed to take from its Original to its Consummation.*[63] (19) Thus we see *the Anger of Achilles*[64] in *its Birth, its Continuance and Effects;*[65] and *Aeneas's Settlement in Italy,*[66] carried on through *all the Oppositions in his way to it both by Sea and Land.*[67] (20) *The Action in Milton*[68] excels (I think) *both the former*[69] in *this Particular;*[70] we see it contrived in Hell, executed upon Earth, and punished by Heaven. (21) *The parts of it*[71] are told in *the most distinct manner,*[72] and grow out of *one another*[73] in *the most natural Method.*[74]

(22) *The third Qualification of an Epic Poem*[75] is *its Greatness.*[76] (23) *The Anger of Achilles*[77] was of *such Consequence, that it embroiled the Kings of Greece, destroy'd the Heroes of Troy, and engaged all the Gods in Factions.*[78] *Aeneas's Settlement in Italy*[79] produced the Caesars, and gave Birth to *the Roman Empire.*[80] *Milton's Subject*[81] was still greater than *either of the former;*[82] it does not determine *the Fate of single Persons or Nations,*[83] but of *a whole Species.*[84] *The united Powers of Hell*[85] are joyned together for *the Destruction of Mankind, which they effected in part,*

and would have completed, had not Omnipotence itself interposed.[86] *The principal Actors*[87] are *Man in his greatest Perfection, and Woman in her highest Beauty.*[88] *Their Enemies*[89] are *the fallen angels*:[90] The Messiah, *their Friend,*[91] and the Almighty, *their Protector.*[92] In short, *every thing that is great in the whole Circle of Being, whether within the Verge of Nature, or out of it,*[93] has *a proper Part*[94] assigned it in *this noble Poem.*[95]

In Poetry, as in Architecture, *not only the whole, but the principal Members, and every part of them,*[96] should be Great. I will not presume to say, that *the Book of Games in the Aeneid, or that in the Iliad,*[97] are not of *this nature,*[98] nor to reprehend *Virgil's Simile of a Top, and many other of the same nature in the Iliad,*[99] as liable to *any Censure*[100] in *this Particular;*[101] but I think we may say, without offense to *those wonderful Performances,*[102] that there is *an unquestionable Magnificence*[103] in *every Part of Paradise Lost,*[104] and indeed *a much greater than could have been formed upon any Pagan System.*[105]

But Aristotle, by *the Greatness of the Action,*[106] does not only mean that it should be great in *its Nature,*[107] but also in *its Duration,*[108] or in *other Words,*[109] that it should have *a due length*[110] in it, as well as *what we properly call Greatness.*[111] *The just Measure of this Kind of Magnitude,*[112] he explains by *the following Similitude.*[113] *An Animal, no bigger than a Mite,*[114] cannot appear perfect to the Eye, because the Sight takes it in at once, and has *only a confused Idea of the whole,*[115] and not *a distinct Idea of all its Parts;*[116] If on the contrary you should suppose *an Animal of ten thousand Furlongs in length,*[117] the Eye would be so filled with *a single Part of it,*[118] that it could not give the Mind *an Idea of the Whole.*[119] *What these Animals are to the Eye,*[120] *a very short or a very long Action*[121] would be to the Memory. The first would be, as it were, lost and swallowed up by it, and the other difficult to be contained in it. *Homer and Virgil*[122] have shown *their principal Art*[123] in *this Particular;*[124] *the Action of Iliad, and that of the Aeneid,*[125] were in themselves exceeding short, but are so beautifully extended and diversified by *the Intervention of Episodes, and the Machinery of Gods, with the like Poetical Ornaments,*[126] that they make up *an agreeable Story sufficient to employ the Memory without overcharging it.*[127] *Milton's Action*[128] is enriched with *such a variety of Circumstances, that I have taken as much Pleasure in reading the Contents of his Books, as in the best invented Story I*

ever met with.[129] It is possible, that *the Traditions on which the Iliad and Aeneid were built,*[130] had *more Circumstances*[131] in them than *the History of the Fall of Man, as it is related in Scripture.*[132] Besides it was easier for *Homer and Virgil*[133] to dash the Truth with Fiction, as they were in *no danger of offending the religion of their Country*[134] by it. But as for Milton, he had not *only a very few Circumstances upon which to raise his Poem,*[135] but was also obliged to proceed with *the greatest Caution*[136] in *every thing that he added out of his own Invention.*[137] And, indeed, notwithstanding *all the Restraints he was under,*[138] he has filled *his Story*[139] with *so many surprising Incidents, which bear so close an Analogy with what is delivered in Holy Writ, that it is capable of pleasing the most delicate Reader, without giving Offence to the most scrupulous.*[140]

Reduction—

I shall therefore examine Paradise Lost by *the rules,*[1] and see whether it falls short of *the classics,*[2] in *their essentials.*[3] *First,*[4] let us consider *the fable.*[5] *The action*[6] should be *threefold.*[7] It should be *single;*[8] it should be *entire;*[9] and it should be *great.*[10] To consider *the classics*[11] in *these lights.*[12] Homer, to preserve *unity,*[13] hastens into *the story*[14] as Horace has observed: had he gone up to *Leda,*[15] or begun much later, even at *Helen,*[16] it is manifest that *the plot*[17] would have been *multiple.*[18] He therefore opens *his poem*[19] with *the dissension*[20] and *artfully*[21] interweaves in *these sections,*[22] *the exposition.*[23] *Similarly,*[24] Aeneas makes *his entrance*[25] in the *Tyrrhene*[26] and near *Italy*[27] because *the action*[28] was *its settlement.*[29] But because it was necessary for the reader to know *his antecedents,*[30] Virgil makes *his hero*[31] relate them by way of episode, *after the story has begun.*[32] *The exposition*[33] belongs before *the opening*[34] in *reality,*[35] though in order to preserve *unity,*[36] it comes later in *the poem.*[37] Milton, *to imitate these poets,*[38] opens *his Paradise Lost*[39] with *the council,*[40] and interweaves *the exposition*[41] *later.*[42-3]

Aristotle[44] allows that Homer is *not well unified,*[45–6] though *simultaneously,*[47] *he*[48] endeavours to palliate *this imperfection*[49] by imputing it in *a measure*[50] to *necessity.*[51] Some have been of opinion that the Aeneid also labours in *this particular*[52] and has *its own excrescences.*[53] On the contrary *Paradise Lost*[54] is *uniform*[55] in its nature, though *diversified*[56] in the execution.****

The action,[57] secondly, should be *entire;*[58] an action is entire when it is *complete;*[59] or, as Aristotle describes it, when it proceeds *from the beginning, through the middle, to the end.*[60] Nothing

should go before it, be intermixed with it, or follow after it, *unless it is related to it;*[61] as on the contrary, *a step*[62] should not be omitted in *the procedure.*[63] Thus, in the Iliad, we see *anger*[64] born and developed to *its culmination;*[65] and in the Aeneid, we see *the settlement*[66] effected in spite of *opposition.*[67] *In Paradise Lost,*[68] *the action*[69] excels in *this particular;*[70] we see it contrived in hell, executed upon earth, and punished in heaven. *Its parts*[71] are told *distinctly*[72] and develop *naturally.*[73-4]

Finally,[75] the action should be *great.*[76] *Achilles*[77] *wrought discord through the world;*[78] *Aeneas*[79] founded *a civilization.*[80] *Paradise Lost*[81] is still greater than *these;*[82] it deals not with *persons,*[83] not with *nations*[83] but with *the species.*[84]. *Hell*[85] is united *to destroy mankind.*[86] *The actors*[87] are *our Parents.*[88] *Their enemies*[89] are *angels*:[90] The Messiah, *their friend,*[91] and the Almighty, *their protector.*[92] In short, only *greatness,*[93] has *a part*[94] assigned it in *this poem.*[95]

In poetry, as in architecture, *everything*[96] should be great. I will not presume to say that *Homer*[97] is not of *this nature,*[98] or that *Virgil*[99] is liable to *censure*[100] in *this particular;*[101] but I think that we may say without derogating from *them,*[102] that there is *magnificence*[103] throughout *Paradise Lost;*[104] *impossible to Paganism.*[105]

But Aristotle, by *greatness*[106] does not only mean that the action should be great in *its nature,*[107] but also in *its duration,*[108] or, *to speak more plainly,*[109] it should be *adequate in length*[110] as well as in *greatness.*[111] *Its limits,* [112] he explains by *this similitude.*[113] *A mite*[114] cannot appear perfect to the eye because the sight takes it in at once, and thereby comprehends the thing neither as *a whole*[115] nor in *its parts;*[116] if, on the contrary, you should suppose *an animal*[117] to be miles in length, the eye would be so filled with *a part,*[118] that the mind could not comprehend *the whole.*[119] *These creatures*[120] would be to the eye as *an action,*[121] be it either too long or too short, would be to the memory. The first would be, as it were, lost and swallowed up by it, and the other difficult to be contained in it. *The ancients*[122] have shown *their excellence*[123] in *this particular;*[124] *their works*[125] were in themselves exceeding short; but are so beautifully extended and diversified by *inventions*[126] that they are *sufficient to employ the memory without overcharging it.*[127] *Milton*[128] is so enriched with *incidents*[129] that I have taken pleasure in reading him no less than in reading stories. It is possible, that *their traditions*[130] were *more fertile in circumstances*[131] than were

the Scriptures.[132] Besides, it was easier for *the Ancients*[133] to dash truth with fiction for they could not offend *their religion.*[134] But as for Milton, he was not only limited in *his material*[135] but was also obliged to proceed with *caution*[136] in its *amplification.*[137] And, indeed, notwithstanding *restrictions,*[138] he has filled *his story*[139] with *diversion,*[140] and that so plausibly as to please all and offend none.

I. DICTION

1. Words

Extent of vocabulary.—In the first one thousand consecutive words of our selection for study, Addison employs 336 different words, or fifty-five words fewer than the average vocabulary of all four writers (391); seventy-one fewer than that of Johnson (407); forty-one fewer than that of Hazlitt (377); and 107 fewer than that of Pater (443).

Derivation of words.—Of these 336 different words, 21 are proper names; 146, nouns, adjectives, verbs, and adverbs of Classical derivation; 167, nouns, adjectives, verbs, adverbs, pronouns, articles, prepositions, and conjunctions of Saxon derivation; and 2, *because* and *interweaves,* hybrid words of both Classical and Saxon derivation. The percentage of Saxon words, 49.7 is 6.2 per cent higher than that of the Classical ones, 43.5; whereas, in Hazlitt and Pater, the difference is 4.3 per cent in favor of the Saxon derivatives, and in Johnson, 13.5 per cent in favor of the Classical ones.

Distribution of words (Duplicates not counted).—The proportion of nouns in Addison's vocabulary, 41.8 per cent, although practically the average (41.7 per cent), is 2.8 per cent lower than the proportion of nouns in Hazlitt (44.6 per cent), 0.6 per cent lower than that in Pater (42.4 per cent), but 4 per cent higher than that in Johnson (37.8 per cent).

The proportion of adjectives in Addison's vocabulary, 16.4 per cent, is more consistently low,—3.7 below the average (20.1 per cent), 8 per cent below that in Johnson (17.2 per cent), 5.1 below that in Hazlitt (21.5 per cent), and 8.7 below that in Pater (25.1 per cent).

The proportion of verbs which Addison uses, 20.2 per cent, is generally high,—5.6 below that of Johnson (25.8 per cent), but 1.9 above the average (18.3 per cent), 2.7 above that of Hazlitt (15.6 per cent), and 8.7 above that of Pater (11.5 per cent).

The proportion of adverbs which he uses, 10.1 per cent, is 1 per

cent above the average (9.1 per cent), 3.7 per cent above that of Hazlitt (6.4 per cent), but practically the same as that of Johnson (9.8 per cent) and also, as that of Pater (10.2 per cent).

(Duplicates counted).—When all words are counted, we find a significant repetition of adjectives, articles, and prepositions. If duplicates are not counted, the proportion of adjectives (16.4 per cent) is 3.7 per cent *below* the average; if duplicates are not counted, the proportion of adjectives (12.2 per cent) is 0.1 per cent *above* the average. The proportion of articles, duplicates counted, (10.8 per cent) is 1.9 per cent higher than the average, 6.4 per cent higher than that in Johnson, 2.1 per cent higher than that in Pater, and scarcely lower than that in Hazlitt (11.8 per cent). The proportion of prepositions, duplicates counted, (15.9 per cent), although 0.4 per cent lower than the average, 2 per cent lower than that in Hazlitt, and 3 per cent lower than that in Pater, is 4.4 per cent higher than that in Johnson, in whose writing, the arrangement of terms is such as to obviate the use of numerous connectives.

Syllabic length of words.—As should be expected, since Addison's vocabulary is largely Anglo-Saxon and the Anglo-Saxon is dominantly a one-syllable language, a goodly proportion of his words, 38.6 per cent, are monosyllabic. Seventy-four and eight-tenths per cent contain not more than two syllables; 99.4 per cent, not more than four. Few of his words contain as many as five syllables; none, as many as six.

Import of words.—Although Addison employs a large percentage of concrete nouns,—38.3 per cent to Johnson's 19.7 per cent, Hazlitt's 32.3 per cent, and Pater's 27.4 per cent—they are specific rather than sensory. His adjectives too are highly sentential, and his verbs denote thought rather than action. It would scarcely be an exaggeration to say that his vocabulary is purely intellectual. Only after much searching can one find such words as *embroiled, sea, land, heaven, hell,* and *multitude,* which appeal ever so slightly to the senses or to the emotions. The following are characteristic: *way, time, poetry, beauty, settlement, opinion, follow, relate, proposed, considered, happened, much, rather, system,* and *rules.* Even the adjectives are wanting in connotation, and are used, in the main, to insure an accurate understanding of the nouns which they limit; for example, *epic, essential, united, entire, compleat, both, former, second, many,* and *several.* The repetition of adjectives oc-

curs, for the most part, among the Anglo-Saxon derivatives; such as: *this, same, great,* and *every.*

Difficulty of words.—Addison's words appeal to the intellect, but they are by no means difficult. On the contrary, because they are familiar, they are exceedingly lucid. With the possible exception of *episode,* his vocabulary contains not one term, I believe, which a man of average intelligence would not undertsand, or might not use, if conversing on a subject of similar nature.

2. Phrases

In the fifteen hundred words of our selection for study, Addison employs 140 phrases to Johnson's 153, Hazlitt's 145, and Pater's 83. These 140 phrases represent fifteen types of phrase, and twenty-five divisions, or varieties, of type. One hundred and six of the phrases are nominal in nature; seven, conjunctive; seventeen, relative; nine, verbal; and one, appositional.

Two outstanding structural qualities of Addison's phrases are *simplicity* and *lack of variety.* Apart from his nominal phrases, one can find only five complex patterns, and these, no more involved than the following:

> "the fable, which is perfect or imperfect, according as the action which it relates is more or less so";
> "every thing that is great in the whole circle of being, whether within the verge of nature, or out of it";
> "so many surprising incidents, which bear so close an analgy with what is delivered in Holy Writ, that it is capable of pleasing the most delicate reader, without giving offense to the most scrupulous";
> "an infernal council plotting the fall of man, which is the action he proposed to celebrate";
> "those great actions which preceded in point of time, the battel of the angels, and the creation of the world, (which would have entirely destroyed the unity of his principal action, had he related them in the same order that they happened)."

Even among the nominal phrases one seldom finds a pattern of more than two members. The total of such in our selection are these:

Complex
(the history of the fall of man)
the preserving of this unity of action
the just measure of this kind of magnitude
(the Book of Games in the Aeneid)

an animal of ten thousand furlongs in length
(many others of the same nature in the Iliad)

Cumulative

a beginning, a middle, and an end
its birth, its continuance, and effects

Combined

the invention of episodes and the machinery of gods, with the like poetical ornaments
all the opposition in his way to it both by sea and land

A list of a few of the patterns not to be found in Addison will give distinction to the simplicity of his phrasing. He uses no complex nominal phrases in either the conjunctive-genitival, genitival-conjunctive; or the conjunctive-prepositional, prepositional-conjunctive divisions; he uses no compound phrases outside of the nominal types, and here only twelve including the eight combined nominals; no complex phrases of a common dependency; no cumulated phrases save the two simple ones mentioned above; and just one combination of phrases of varied types.

Indeed, one marvels at the continued charm so simple a style holds over its readers, at "the ease . . . the concinnity" that pervades in spite of the narrow vocabulary and the limited variety of phrasal forms. Yet, perhaps, the student may discover some explanation of these enduring qualities of our author's prose in the very nature of its phrasing, the dominant features of which are *clearness without force* and *ease without strength*. No one can deny the perfect lucidity of such phrases as,—

a great action,
this admirable poem,
every part of Paradise Lost,
an agreeable story sufficient to employ the memory without overcharging it,

but when compared with the formality of Johnson, the vividness of Hazlitt, and the suggestiveness of Pater, their colorless transparency seems quite feeble. One must observe that in Addison there is nothing striking either in structure or in sense. Not a phrase stamps itself upon the memory. There is no connotation, no picturesqueness, not a figure less common-place than "the thread of the story" or "the machinery of gods," not an expression more exact than "that just and regular progress which it must be supposed to take from its original to its consummation," no vowel music, scarce-

ly a suggestion of personality, no cumulation of adjectives and nouns, no artifice of phrasal construction.

But there is rhythm here, a simple grace which attracts no attention to itself but, obeying some fundamental law of harmony, pleases the most scrupulous reader. Worthy of note, is the proportion of symmetrical phrases; that is, phrases which show respectively even weight on both sides of a central syllable or gap; for example,—

a whole species, and
the discord of his princes.

Among the simple nominal phrases, Addison has 13 per cent more perfect symmetra than Johnson yet, for obvious reasons, critics do not point with derision to the perpetual balance and mechanical regularity of Addison's prose. The balance is here all right, but the mechanism is concealed. Rhythm in Addison is not often, as in Johnson, a matter largely of parallel structure and antithesis where noun is set against noun, adjective against adjective, phrasal pattern against phrasal pattern, and modifier against modifier. Addison scorns a mere co-ordinative relationship between the members of his phrases and balances syllable against syllable rather than word against word.

this admirable poem
the anger of Achilles
the story of the poem
the unity of his fable
the very nature of an epic poem
only a confused idea of the whole
the action in Milton

Even in his longer phrases where one finds some parallel structure, this quality is not carried to the painful extremes that we find in Johnson.

such a multitude of astonishing circumstances, that it gives us at the same time a pleasure of the greatest variety, and of the greatest simplicity

such consequence, that it embroiled the kings of Greece, destroy'd the heroes of Troy, and engaged all the gods in factions
the destruction of mankind, which they effected in part, and would have completed, had not Omnipotence it self interposed

Simplicity, lack of variety, clearness without force and *ease without strength,*—these are the chief characteristics of Addison's phrases. Courthope, it would seem, could not have been far astray when he said, "His style . . . is mainly distinguished by a crystal clearness of expression, a beautiful propriety in choice of words, and such a balance in the distribution of them as without the aid of antithesis, leaves the ear at the close of each period with a sense of satisfaction."[1]

3. Figures of Speech

The only figures to be found in our selection for study are *the thread of the story,* and *the machinery of gods.*

4. Idioms

Addison uses many idioms but like his words, phrases, and figures of speech, they are exceedingly colorless. One feels that he uses them merely because they are clear and natural modes of expression. The following are representative:

it *falls short of, by way of* episode, *in point of* time, nothing *to boast of, in some measure,* some have *been of opinion, in this particular, on the contrary, carried on, in part, in short, at once, as it were, swallowed up,* the best invented story I ever *met with.*

II. SENTENCE-STRUCTURE

1. Length and Range

In the first half of our selection for study; that is, in a passage of 750 words, Addison employs twenty-two sentences plus four words, or, to state it another way, twenty-three sentences minus twenty-three words. These sentences range in length from seven words to ninety-two. Since, however, only one of them contains more than sixty-three words, we may say, that in general, they vary from seven to sixty-three, and show a range of fifty-six.

2. Quadrals and Rhythma

Twelve of Addison's sentences contain two quadrals. Of the re-

[1] Courthope, W. J., "Joseph Addison," in Craik's *English Prose,* Vol. III, p. 495.

maining eleven, one contains less than a quadral, showing three commas; five contain one quadral; four, three quadrals; and one, six. Thus all but one fall exactly into quadrals and all but four, into two quadrals or less than two.

Of the 184 commas which the sentences comprise, 128, or 69.6 per cent are rhythma; that is, they are composed of such arrangements of stressed and unstressed syllables as are characterized by symmetra, extra-syllabic symmetra, or by metra.

This percentage of rhythma, lower than that in any of the other writers—7.8 lower than that in Johnson; 6.9 lower than that in Hazlitt; 8.6 lower than that in Pater—shows, in turn, a low per cent of metra and of perfect symmetra—4.3 per cent of the former to Johnson's 7.2, Hazlitt's 9.1, and Pater's 5.9; 24.5 per cent of the latter to Johnson's 35.1, Hazlitt's 36.8, and Pater's 30.4—but a high per cent of extra-syllabic symmetra,—40.8 per cent to Johnson's 35.1, Hazlitt's 30.6, Pater's 41.9—in addition to which should be mentioned a large number of irregular commas, each containing an extra unstressed syllable *within* the rhythmic patterns rather than at either end. For example:

to consider the Action of Iliad,
had he gone up to Leda's Egg,
he therefore opens his Poem,
proposed to be celebrated,
plotting the fall of man,
endeavours to palliate this Imperfection,
a pleasure of the greatest Variety,
the second Qualification required in the Action of an Epic Poem.[2]

3. Parallelism and Balance

Parallel structure in Addison's sentences consists, for the most part, in the duplication of such predicate elements as (1) the verb; (2) the modifier of the verb; (3) the verb and its modifier; (4) the verb and its object; (5) the verb, its modifier, and its object; or,

[2] These arrhythmal types as well as the extra-syllabic rhythmal patterns are due in a very marked degree to the use of prepositions followed by articles or pronominal adjectives. See p. 168.

(6) the object and the modifier without the verb. It usually occurs in principal clauses, but sometimes is found in substantive or modifying clauses.[3]

Sometimes also, a principal clause is paralleled with a subordinate one,[4] or, it may be, with another principal clause in a compound sentence.[5]

Ordinarily, these parallel elements are copulative or alternative and consist of two members; but not infrequently, they are cumulative and consist of three.[6] In no case, do they contain as many as four members, and in no case, are they balanced.

The relation between the members is generally characterized by association, although sentences three, four, five, and eleven, are notable exceptions,—the former, showing partition for inclusive analysis; and the latter, a difference of contrast. Parallel structure gives some degree of order and clearness to Addison's sentences, but very little distinction.

4. Grammar and Logic

In fact clearness, to Addison, is the first essential of writing, but he is not always successful in attaining it. To his credit should be assigned, the tendency not only to express parallel ideas in parallel structure but also to analyze and to define. Due partly, however, to negligent thinking and partly also to careless expression, his sentences, in general, are neither clear nor effective. Their most obvious defects might be classified as follows:

Due to negligent thinking:

1. Inaccurate employment of words, particularly of conjunctions
2. Use of pronouns with antecedents indefinite or remote
3. False subordination
4. False co-ordination
5. Ambiguous change of subject
6. Unnecessary change of tense
7. Improper ellipses
8. Awkward arrangements
9. Unintelligible statements

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[3] See sentences numbered 7, 10, 14, and 23.

[4] See sentences Nos. 11, and 13.

[5] See No. 12.

[6] See Nos. 6, 16, 17, 19, 20, and 23.

Due to careless expression

10. Redundancy
11. Tautology
12. Monotonous repetition
13. Incomplete sentences
14. Imperfect parallelism
15. Defective rhythm
16. Intrusion of rhyme[7]

None of his sentences are ungrammatical.

SUMMARY

To sum up, then, Addison's style is *simple* because it shows little complexity in phrasal pattern and sentence design; *natural,* because it falls with a fair degree of readiness into quadrals and rhythma; *familiar,* by virtue of its employment of common words and every-day idiomatic expressions; *unaffected,* on account of its simplicity of phrasing and its explicit appeal to the intellect only.

On the other hand, counteracting these positive qualities, is a significant proportion of negative ones; to be specific,—a marked deficiency in *variety,* in *clearness,* in *strength,* and in *energy.* Addison's vocabulary is meager, his words short, his phrases constructed according to a few favorite formulae, and his sentences comparatively restricted both in length and in range of wording. As to clearness, whatever is gained by familiar terms and simple phrasing, or even by parallel structure and the analytical method of organization, is frequently sacrificed to the inaccurate relation of ideas within or between the sentences themselves, and many times also to an apparent disregard for such other essentials of rhetorical effectiveness as verbal economy, a pleasant collocation of sound, and

[7] 1. See Nos. 10, 11, 13, 18, and 21.
2. See No. 1.
3. See No. 11.
4. See No. 14.
5. See No. 9.
6. See No. 10.
7. See Nos. 1, 6, 7, 11, and 19.
8. See Nos. 7, 12, 14, and 17.
9. See No. 2.
10. See Nos. 3, 7, and 13.
11. See No. 10.
12. See Nos. 10, 13, and 14.
13. See No. 6.
14. See Nos. 4-5, and 7.
15. See Nos. 8, 12, 14, and 15.
16. See No. 13.

grammatical consistency with respect to syntax. Strength, although in places secured by correspondency of form between verbs with their predicate modifiers, is generally wanting, owing to a lack of symmetry in sentence architecture; to an excessive recurrence of irregular "commas"; and to a preponderate number of extra-syllabic patterns within the rhythmal groupings. Energy is lost in two ways,—first, by all these deficiencies in variety, clearness, and strength plus a further want of emphasis either (1) in the arrangement of parallel members in cumulated series and balanced couplets or (2) in the separation of ideas to show differences of contrast and antithesis, or to distinguish, as it were, the representative particulars of a general expression; and secondly, by a failure to recognize the importance of the senses and emotions as contributors to our full appreciation of intellectual conceptions.

But we must remember that Addison made no attempt to be strong and forceful. His chief concern in prose, like Pope's in poetry, was to secure a more fundamental, and in his day, a more needful quality of expression; namely, that of clearness. The end he sought was laudable; and we know that he was not entirely ignorant concerning the means by which it could be attained. The writer should use few words, he said, only those which are most expressive of their proper ideas. So far, so good. Furthermore, the writer should methodize his views on a given subject in order that he himself may think more precisely about them, and in order that his reader, in turn, may "comprehend them easily, take them in with pleasure, and retain them long." This also is good; but how much is omitted. Economy and accuracy in the choice of words and a sharply-defined survey of the field for discussion will not by themselves secure clearness. Other things must be attended to. Subordinate ideas must be expressed in subordinate positions; co-ordinate ideas, in co-ordinate ones. Connectives must be chosen with care; pronouns must have definite antecedents. The subject of the sentence must not needlessly be changed, nor may the tense be shifted at will from past to present, or vice versa. Tautology and redundancy must be avoided, and any offensive repetition of sounds and words must be marked and rectified. About such requirements, in spite of Dr. Warton's comment that Addison would sometimes stop the press in order to insert a preposition, with its consequent

implication that he was extremely fastidious with regard to details, our author was more than merely careless.[8]

In the matter of rhythm, however, he undoubtedly took considerable pains. It is not unlikely that the insertion of a preposition, though deemed unnecessary for the conveyance of thought, was often held to be indispensable to the satisfaction of his sensitive ear. Be that as it may, a natural adaptation of language to the means of utterance together with an employment of familiar terms and a methodical system of organization has, in all subsequent criticism, weighed greatly in his favor. Following the dictates of Doctor Johnson, perhaps,—but even going beyond him—critics still tell us, if we would master a style that is sensible and practical, we should give our days and nights to the study of Addison.[9]

With such an opinion, in the light of this investigation, I cannot wholly agree. Addison, like Dryden, is of historical importance by virtue of his marking another step in the mastery of literary technique; by virtue of his changing the trend of prose from much bombast and nonsense toward much simplicity and intelligence; and by virtue of his pointing the way to a greater rhythmical perfection, and to a greater stability of sentence structure through the duplication of predicate members. But in view of the fact that his successors, profiting unquestionably by his example, have discovered and utilized many essentials of composition of which he himself never dreamed, Joseph Addison should hardly be considered the peculiar model for those who, in this twentieth century, would learn the art of effective writing.

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[8] "Addison was so extravagantly nice in polishing his prose compositions, that, when almost a whole Spectator was worked off, he would stop the press to insert a new preposition or conjunction."

Warton, Joseph, *Addisoniana*, Vol. I, p. 75.

Cf. "Addison wrote very fluently: but he was sometimes very slow and scrupulous in correcting."

Pope, Alexander, *Spence's Anecdotes*, p. 37.

"Mr. Addison could not give out a common order in writing, from endeavouring always to word it too finely."

Pope, *Ibid.*, p. 132.

Spence adds in a foot-note:—"Lord Oxford said, one day before Mr. Sandys (son to Lord Sandys), 'This fellow can't write a common letter,' and snatched the pen out of Addison's hand, and wrote it himself."

[9] The injunction, as Dr. Hill has pointed out, did not originate with Johnson. The following quotation is taken from a letter dated September, 1776, signed by James Beattie and addressed to Sir William Forbes. "The longer I study English, the more I am satisfied that Addison's prose is the best model; and if I were to give advice to a young man on the subject of English style, I would desire him to read that author day and night." *An Account of the Life and Writings of James Beattie*, (London, 1807), Vol. 2, p. 148.

CHAPTER II

JOHNSON

Text—

(1) *Of his intellectual character, the constituent and fundamental principle*[1] was *Good Sense, a prompt and intuitive perception of consonance and propriety.*[2] (2) He saw immediately, *of his own conceptions, what was to be chosen, and what to be rejected;*[3] and, *in the works of others, what was to be shunned, and what was to be copied.*[4]

(3) But *good sense alone*[5] is *a sedate and quiescent quality, which manages its possessions well, but does not increase them;*[6] it collects *few materials*[7] for *its own operations,*[8] and preserves safety, but never gains supremacy. (4) Pope had likewise *genius; a mind active, ambitious, and adventurous, always investigating, always aspiring; in its widest searches still longing to go forward, in its highest flights still wishing to be higher; always imagining something greater than it knows, always endeavouring more than it can do.*[9]

(5) To assist *these pawers,*[10] he is said to have had *great strength and exactness of memory.*[11] (6) *That which he had heard or read*[12] was not easily lost; and he had before him *not only what his own meditation suggested, but what he had found in other writers, that might be accommodated to his present purpose.*[13]

(7) *These benefits of nature*[14] he improved by *incessant and unwearied diligence;*[15] he had recourse to *every source of intelligence,*[16] and lost *no opportunity of information;*[17] he consulted *the living as well as the dead;*[18] he read *his compositions*[19] to *his friends,*[20] and was never content with mediocrity when excellence could be attained. (8) He considered poetry as *the business of his life,*[21] and however he might seem to lament *his occupation,*[22] he followed it with constancy; to make verses was *his first labour,*[23] and to mend them was *his last.*[24]

(9) From *his attention to poetry*[25] he was never diverted. (10) If conversation offered *any thing that could be improved,*[26] he committed it to paper; if *a thought, or perhaps an expression more happy than was common,*[27] rose to *his mind,*[28] he was careful to write it; *an independent distich*[29] was preserved for *an opportunity of inser-*

tion,[30] and *some little fragments*[31] have been found containing *lines, or parts of lines, to be wrought upon at some other time.*[32]

(11) He was *one of those few whose labour is their pleasure:*[33] he was never elevated to negligence, nor wearied to impatience; he never passed a fault unamended by indifferenc, nor quitted it by despair. (12) He laboured *his works*[34] first to gain reputation, and afterwards to keep it.

(13) *Of composition* there are *different methods.*[35] (14) Some employ at once *memory and invention,*[36] and, with *little intermediate use of the pen,*[37] form and polish *large masses*[38] by *continued meditation,*[39] and write *their productions*[40] only when, in *their own opinion,*[41] they have completed them. (15) It is related of Virgil, that *his custom*[42] was to pour out *a great number of verses*[43] in the morning, and pass the day in retrenching exuberances and correcting inaccuracies. (16) *The method of Pope,*[44] as may be collected from *his translation,*[45] was to write *his first thoughts*[46] in *his first words,*[47] and gradually to amplify, decorate, rectify, and refine them.

(17) With *such faculties, and such dispositions,*[48] he excelled *every other writer*[49] in *poetical prudence;*[50] he wrote in *such a manner as might expose him to few hazards.*[51] (18) He used almost always *the same fabrick of verse;*[52] and, indeed, by *those few essays which he made of any other,*[53] he did not enlarge *his reputation.*[54] (19) *Of this uniformity the certain consequence*[55] was *readiness and dexterity.*[56] (20) By *perpetual practice,*[57] language had in *his mind*[58] *a systematical arrangement;*[59] *having always the same use for words, he*[60] had words so selected and combined as to be ready at *his call.*[61]****

(21) *Integrity of understanding and nicety of discernment*[62] were not allotted in *a less proportion*[63] to Dryden than to Pope. (22) *The rectitude of Dryden's mind*[64] was sufficiently shewn by *the dismission of his poetical prejudices, and the rejection of unnatural thoughts and rugged numbers.*[65] (23) But Dryden never desired to apply *all the judgement that he had.*[66] (24) He wrote, and professed to write, merely for the people; and when he pleased others, he contented himself. (25) He spent *no time*[67] in *struggles to rouse latent powers;*[68] he never attempted to make *that* better *which was already good,*[69] nor often to men *what he must have known to be faulty.*[70] (26) He wrote, as he tells us, with *very little consideration;*[71] when *occasion or necessity*[72] called upon him, he poured out *what the present moment happened to supply,*[73] and,

when once it had passed the press, ejected it from *his mind;*[74] for when he had *no pecuniary interest,*[75] he had *no further solicitude.*[76]

Pope was not content to satisfy; he desired to excel, and therefore always endeavoured to do *his best;*[77] he did not court the candour, but dared *the judgement of his reader,*[78] and, *expecting no indulgence from others, he*[79] shewed none to himself. He examined *lines and words*[80] with *minute and punctilious observation,*[81] and retouched *every part*[82] with *indefatigable diligence,*[83] till he had left nothing to be forgiven.

For *this reason*[84] he kept *his pieces*[85] very long in *his hands,*[86] while he considered and reconsidered them. *The only poems which can be supposed to have been written with such regard to the times as might hasten their publication,*[87] were *the two satires of Thirty-eight; of which Dodsley told me, that they were brought to him by the author, that they might be fairly copied.*[88] *"Every line,"*[89] said he, "was then written twice over; I gave him *a clean transcript which he sent some time afterwards to me for the press, with every line written twice over a second time."*[90]

His declaration, that his care for his works ceased at their publication,[91] was not strictly true. *His parental attention*[92] never abandoned them; *what he found amiss in the first edition,*[93] he silently corrected in *those that followed.*[94] He appears to have revised the Iliad, and freed it from *some of its imperfections;*[95] and the Essay on Criticism received *many improvements*[96] after *its first appearance.*[97] It will seldom be found that he altered without adding *clearness, elegance, or vigour.*[98] Pope had perhaps *the judgement of Dryden;*[99] but Dryden certainly wanted *the diligence of Pope.*[100]

In *acquired knowledge,*[101] the superiority must be allowed to *Dryden, whose education was more scholastick, and who before he became an author had been allowed more time for study, with better means of information.*[102] *His mind*[103] has *a larger range,*[104] and he collects *his images and illustrations*[105] from *a more extensive circumference of science.*[106] Dryden knew *more of man in his general nature,*[107] and Pope in *his local manners.*[108] *The notions of Dryden*[109] were formed by *comprehensive speculation,*[110] and *those of Pope*[111] by *minute attention.*[112] There is *more dignity*[113] in *the knowledge of Dryden,*[114] and *more certainty*[115] in *that of Pope.*[116]

Poetry was not *the sole praise of either;*[117] for both excelled likewise in prose; but Pope did not borrow *his prose*[118] from *his prede-*

cessor.[119] *The style of Dryden*[120] is capricious and varied, *that of Pope*[121] is cautious and uniform; Dryden obeys *the motions of his own mind,*[122] Pope constrains *his mind*[123] to *his own rules of composition.*[124] Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. *Dryden's page*[125] is *a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation;*[126] *Pope's*[127] is *a velvet lawn, shaven by the scythe, and levelled by the roller.*[128]

Of genius, that power which constitutes a poet; that quality without which judgement is cold and knowledge is inert; that energy which collects, combines, amplifies, and animates; the superiority[122] must, with *some hesitation,*[130] be allowed to Dryden. It is not to be inferred that of *this poetical vigour*[131] Pope had *only a little,*[132] because Dryden had more, for *every other writer since Milton*[133] must give place to Pope; and even of Dryden it must be said, that if he has *brighter paragraphs,*[134] he has not *better poems.*[135] *Dryden's performances*[136] were always hasty, either excited by *some external occasion,*[137] or extorted by *domestick necessity;*[138] he composed without consideration, and published without correction. *What his mind could supply at call, or gather in one excursion,*[139] was *all that he sought, and all that he gave.*[140] *The dilatory caution of Pope*[141] enabled him to condense *his sentiments,*[142] to multiply *his images,*[143] and to accumulate *all that study might produce, or chance might supply.*[144] If *the flights of Dryden*[145] therefore are higher, Pope continues longer on the wing. If *of Dryden's fire the blaze*[146] is brighter *of Pope's the heat*[147] is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with *frequent astonishment,*[148] and Pope with *perpetual delight.*[149]

This parallel[150] will, I hope, when it is well considered, be found just; and if the reader should suspect me, as I suspect myself, of *some partial fondness for the memory of Dryden,*[151] let him not too hastily condemn me; for *meditation and enquiry*[152] may, perhaps, shew him *the reasonableness of my determination.*[153]

Reduction—

His peculiarity[1] was *common-sense.*[2] He saw immediately in himself, *his excellence;*[3] and in others, *their strength.*[4]

But *sense*[5] is *insufficient;*[6] it collects *little*[7] for *itself*[8] and preserves safety, but never gains supremacy. Pope had likewise *genius.*[9]

To assist *these powers*[10] he is said to have had *memory.*[11] *Information*[12] was not readily lost; and *his acquisitions*[13] he had always before him.

These abilities[14] he improved by *diligence;*[15] he had recourse to *information,*[16] and lost *nothing;*[17] re consulted *everyone;*[18] he read *his compositions*[19] to *his friends,*[20] and was never content with mediocrity when excellence could be attained. He considered poetry as *a lifework*[21] and however he might seem to lament *his occupation,*[22] he followed it with constancy; he laboured *first*[23] to make verses and *last*[24] to mend them.

From *his poetry*[25] he was never diverted. If conversation offered *an idea*[26] he committed it to paper; if *a thought*[27] rose to *his mind,*[28] he was careful to write it; *a couplet*[29] was reserved *until he could use it*[30] and *fragments*[31] have been found awaiting *polish.*[32]

He enjoyed *his work;*[33] he was never elevated to negligence, nor wearied to impatience; he never passed a fault unamended by indifference nor quitted it by despair. He laboured *his works*[34] first to gain reputation and afterwards to keep it.

Composers work *differently.*[35] Some employ memory at the same time as *invention,*[36] and, *almost without using the pen,*[37] form and polish *masses*[38] by *meditation,*[39] and write *their productions*[40] only when in *their own opinion,*[41] they have completed them. It is related of Virgil that *his custom*[42] was to write *much*[43] in the morning, and pass the day in retrenching exuberances and correcting inaccuracies. *Pope,*[44] as may be collected from *his translation,*[45] wrote *his thoughts*[46] as they came to *him,*[47] and gradually amplified, decorated, rectified, and refined them.

Thus[48] he excelled *others*[49] in *prudence;*[50] he wrote so as not to expose himself to *hazards.*[51] He used, almost always, *the couplet;*[52] and, indeed, when he wrote *otherwise,*[53] he did not enlarge *his reputation.*[54] *The consequence*[55] was *dexterity.*[56] By *practice,*[57] language became in *his mind*[58] *systematical;*[59] *he*[60] had words so selected and combined as to be ready at *his call.*[61]****

Judgment[62] was not *more characteristic*[63] of Pope than of Dryden. *His integrity*[64] dismissed the *unnatural,*[65] but he never exhausted *his judgment.* He wrote, and professed to write, merely for the people; and when he pleased others, he contented himself. He did not spend *time*[67] in *striving;*[68] he never attempted to improve *the good,*[69] nor often to mend *the faulty.*[70] He wrote, as he tells us, almost without *consideration;*[71] when *circumstances*[72] called upon him,

he poured out *his thoughts,*[73] and when once a work passed the press, ejected it from *his mind;*[74] for when he did not need *money,*[75] he did not solicit *honor.*[76]

Pope was not content to satisfy; he desired to excel, and therefore always endeavoured to do *his best;*[77] he does not court our candour but dares *our judgment;*[78] he did not expect indulgence from others, and *he*[79] showed none to himself. He examined *everything*[80] with *care,*[81] and retouched *everything*[82] with *diligence,*[83] till he had left nothing to be forgiven.

For *this reason*[84] he kept *his pieces*[85] very long in *his hands,*[86] while he considered and reconsidered them. *His Satires,*[87] however, were written in *haste.*[88] *"Mostly,"*[89] his publisher said, "it was written twice over; I gave him *a transcript,*[90] and he sent it back almost entirely written twice over a second time."

Although Pope denied *it,*[91] his solicitude did not cease at publication. *His attention*[92] never abandoned his works; *errors,*[93] he silently corrected.[94] He appears to have revised the "Iliad" and freed it from *imperfections;*[95] an "Essay on Criticism" was *improved*[96] often after *its appearance.*[97] It will seldom be found that he altered without adding *effectiveness.*[98] Pope had perhaps *judgment*[99] as Dryden had, but Dryden, unlike Pope, wanted *diligence.*[100]

In *learning,*[101] the superiority must be allowed to *Dryden.*[102] *His mind*[103] is *broader,*[104] and *his images*[105] are *more inclusive.*[106] Dryden knew more of *the universal,*[107] and Pope, of *the individual.*[108] Dryden formed *his notions*[109] by *specuation;*[110] *Pope,*[111] by *attention.*[112] Dryden has *dignity*[113] in *his knowledge;*[114] *Pope*[115] has *certainty.*[116]

Neither[117] was a poet only; for both excelled in prose; but Pope did not borrow *his prose*[118] from *his predecessor.*[119] *Dryden*[120] is capricious and varied; *Pope*[121] is cautious and uniform. Dryden observes *his own mind,*[122] Pope constrains *his mind*[123] to *rules.*[124] Dryden is sometimes vehement and rapid; Pope is always smooth, uniform and gentle. *Dryden*[125] is like *a field,*[126] *Pope*[127] is like *a lawn.*[128]

As to genius, *the superiority*[129] must, with *hesitation,*[130] be allowed to Dryden. It must not be inferred that of *this*[131] Pope had *little,*[132] because Dryden had more, for, since *Milton,*[133] everybody gives place to Pope; and even of Dryden it must be said, that if he excels in *paragraphs,*[134] he does not in *poems.*[135] *His performances*[136] were always hasty, either excited by *externalities,*[137] or extorted by *necessity;*[138] he composed without consideration, and published without

correction. He *sought and gave*[139] *the superficial*[140] only. *Caution*[141] enabled Pope to condense *his sentiments,*[142] to multiply *his images,*[143] and to improve *opportunities.*[144] If *Dryden*[145] flies higher, Pope remains longer on the wing. If *Dryden*[146] blazes brighter, *Pope*[147] burns more regularly and constantly. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read without *astonishment,*[148] and Pope with *delight.*[149]

This parallel[150] will, I hope, when it is well considered, be found just, and if the reader should suspect me, as I suspect myself, of *favouritism,*[151] let him not too hastily condemn me; for *study*[152] may, perhaps, justify *my attitude.*[153]

I. DICTION

1. Words

Extent of vocabulary.—Johnson's prose exhibits a large vocabulary of 407 different words in a thousand consecutive ones, a vocabulary notably more copious than that of Addison (336) or of Hazlitt (377), but considerably less extensive than that of Pater (443).

Derivation of words.—Of these 407 different words, seven are proper names; 227, or 55.8 per cent, terms of Classical derivation; 172, or 42.3 per cent words of Saxon derivation; and one, a compound adjective of both Classical and Saxon derivation. This percentage of Classical words, 55.8, is 12.3 higher than that in Addison; 8.9 higher than that in Hazlitt; 10.7 higher than that in Pater. But the Latin percentage of all his words, 26.3, is not so distinctive as might be expected; only 4.7 higher than in Addison, 2 per cent higher than in Hazlitt, 1.8 higher than in Pater.

Distribution of words (Duplicates not counted).—Johnson uses comparatively few nouns,—fewer in proportion to his vocabulary than any of our other writers.

	No. Nouns	Per cent nouns	Diff. in Per cent
Addison	141	41.8	-4
Pater	188	42.4	-4.6
Hazlitt	168	44.6	-6.8
Johnson	154	37.8	-

The proportion of adjectives in his vocabulary, 17.2 per cent, is also low,—0.8 per cent higher than in Addison (16.4 per cent), but

4.3 per cent lower than in Hazlitt (21.5 per cent), and 7.9 per cent lower than in Pater (25.1 per cent).

The proportion of verbs which he uses, 25.8 per cent, is exceedingly high.

	No. Verbs	Per cent verbs	Diff. in Per cent
Johnson	105	25.8	- 5.6
Addison	68	20.2	-10.2
Hazlitt	102	11.5	-14.3

But his percentage of adverbs, 9.8, though 3.4 higher than that of Hazlitt (6.4), is scarcely above the average (9.1), and a little below that of Addison (10.1) and also, that of Pater (10.2).

(*Duplicates counted*).—When duplicates are counted, however, we find that Johnson uses exactly the same number of adverbs as Pater (sixty-five), twelve more than the average, fifteen more than Addison, and thirty-four more than Hazlitt.

The tables show considerable repetition of pronouns—Cf. A. eighty-six; J. 144; H. 101, and P. 106—a scanty use of articles—A. 107; J. forty-four; H. 118; P. eighty-seven—and prepositions—A. 159; J. 125; H. 179; P. 189—and a large but not extravagant number of conjunctions—A. ninety-two; J. 101; H. 107; P. eighty-six.

Syllabic length of words.—The extent to which Johnson indulges in a sesquipedalian style has been highly exaggerated. He does give evidence, however, of an attraction for long words. The number of his three, four, and five-syllable words is significant,—134 against Addison's eighty-five, Hazlitt's ninety-eight, and Pater's 119—while the only words containing more than five syllables belong to Johnson and to Pater. Only 66.8 per cent of his words fall in the one and two-syllable groups, while 32.9 per cent come in the three, four and five-syllable groups, and 0.2 per cent in the seven-syllable count.[1]

Import of words.—The percentage of concrete words in Johnson's vocabulary is exceedingly low,—Cf. Johnson 19.7; Addison 38.3; Hazlitt 32.3; Pater 27.4—and the proportion of sensory adjectives—

[1] The "tion" ending of Johnson's lengthy words resembles a mannerism. Examples:
attention, composition, conceptions, consideration, conversation, declaration, dismission, dispositions, expression, imperfections, information, insertion, invention, meditation, observation, occasion, occupation, operations, perceptions, possessions, productions, proportion, publication, rejection.
The "ence" and "ance" endings are also common.
appearance, consequence, consonance, elegance, exuberances, impatience, indifference, intelligence, prudence.

three out of sixty-nine—and of verbs denoting action—seven out of 105—is scarcely worth considering. Just as in Addison, the import of his words lies solely in their appeal to the intellect. Whatever power of suggestion terms such as *sedate* and *quiescent, searches* and *flights* may have when separated from the context is lost when found in the clause, "good sense alone is a *sedate and quiescent* quality, which manages its possessions well but does not increase them;" or in the phrases, "widest *searches*" and "highest *flights*" (of the mind). The diction here is not suggestive but exact. One is reminded of the primary meaning of words, not of their acquired meaning: of their denotation; not, of their connotation.

Difficulty of words.—Johnson's vocabulary is a literary one, not familiar to the everyday speech of man. Perhaps also, it is not familiar to the everyday reading of man, for such reading is of the cheap newspaper variety which makes no pretense to exact or harmonious expression and has little use for learned words like *discernment, rectitude, dexterity, solicitude,* and *perceptions.* Still we find in the selection under consideration, few words that a person of average intelligence would not understand,—none, I think, save "distich," a term which only a student of poetry could be reasonably expected to know. Apparently, the difficulty in Johnson's diction arises not from the words themselves but from a certain heaviness of style due in no small degree to the extreme frequency of terms which appeal to the intellect only, a style which demands unceasing attention and so, in its cumulative effect, soon wearies the mind.

2. Phrases

Although Johnson uses more phrases than any of the other author,—153 to Addison's 140, Hazlitt's 145, and Pater's 83—and more types of phrase than any other writer,—nineteen to Addison's fifteen, Hazlitt's seventeen, and Pater's sixteen—the number of his patterns, even including parentheses, forty-nine, is notably restricted. Cf. Addison sixty-one, Hazlitt seventy-three, and Pater ninety-two.

A comparison of Johnson's phrases with those of Addison is enlightening. The number of simple nominal phrases, parentheses not included, in Johnson is seventy-three; in Addison, fifty-four: of compound nominal phrases, in Johnson, eight; in Addison, four: of complex nominal phrases, in Johnson, thirty-five; in Addison, thirty-seven: of post-positive nominal phrases, in Johnson, two; in Addi-

son, none. In the relative group, Johnson has fifteen simple phrases to Addison's fourteen; one compound, to Addison's none; one complex, to Addison's three; and three complex of a common dependency, to Addison's none. Johnson uses no verbal nouns, while his predecessor employs two; he uses two infinitives, to his predecessor's four. Among the participial phrases, two simple and two complex of a common dependency are found in Johnson; two simple and one complex, but *not* of a common dependency, in Addison. In the group of combined phrases, Johnson has two nominals and one relative to Addison's eight nominals. In the group of appositive phrases, both authors have one nominal; but Johnson employs two appositives of varied types, to Addison's one.

Combining the results of these observations, with further data found by means of classifications and tables, one arrives at some interesting conclusions concerning Johnson's diction. The contention of G. B. Hill that "Johnson supported each substantive with three adjectives where two or even one would have sufficed"[2] clearly does not apply to the passage under our consideration. Here Johnson uses more simple nominal phrases than any of the other authors, and these of the two, three, and five types only. Almost half of the two's,—twenty-six, out of fifty-eight, to be exact—are of the pronominal type while eight of the thirteen "three's" are of the same nature. Likewise, Johnson uses more unmodified nouns than the other writers; sixty-two to Addison's thirty-eight, Hazlitt's fifty-two, and Pater's seventeen. Even when all proper names are omitted in order to eliminate the constant antithesis of "Dryden" and "Pope," there remains to Johnson's credit thirty-seven nouns as opposed to Addison's twenty-six, Hazlitt's forty-four, and Pater's fifteen.

Simple also in construction is the parallel-antithetical mechanism of our author's compound phrases, in which group may be considered not only the compound nominal phrases but also the compound relatives as well as the conjunction-joined patterns of the combined types. In this assemblage Johnson has twelve phrases to Addison's seven. The following are typical:

memory and invention,
readiness and dexterity,
lines and words,
meditation and inquiry,

[2] See Hill, G. B., "Dr. Johnson's Style," *The Living Age*, Vol. 176, p. 289.

the living as well as the dead,
such faculties and such dispositions,
occasion or necessity,
all that he sought and all that he gave,
integrity of understanding and nicety of discernment.

Johnson uses comparatively few complex nominal phrases, but the frequency of complex relatives and verbals, especially those of a common dependency where modifier is set against modifier, is noteworthy:

of his own conceptions, what was to be chosen and what rejected;
in the works of others, what was to be shunned and what to be copied;
a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation;
a velvet lawn, shaven by the scythe, and levelled by the roller.

Akin to such phrases are the genitival-conjunctive and conjunctive genitival patterns found in Johnson; but never, in Addison:

great strength and exactness of memory;
the rejection of unnatural thoughts and rugged numbers;
a prompt and intuitive perception of consonance and propriety.

But this parallel-duplicate structure, is not confined to our author's compound phrases and to the simpler of his complex patterns; it is prominent also in the most involved of his phrasal arrangements:

a genius;
a mind
active,
ambitious,
and adventurous,
always
investigating,
always
aspiring;
in
its
widest
searches
still
longing
to go
forward,
in
its

highest
flights
still
wishing
to be
higher;
always
imagining
something greater
than
it
knows,
always
endeavouring
[something] more
than
it
can do.
of genius,
that
power
which
constitutes
a poet;
that
quality
without which
judgement
is
cold
and knowledge
is
inert;
that
energy
which
collects,
combines,
amplifies,
and animates;
the superiority

It will be observed, then, that *simplicity* and *lack of variety* are characteristic of Johnson, as well as of Addison, but wherein Addison's forte is *clearness* and *ease*, Johnson's forte is *strength* and *formality*. His connections are usually conjunctive and chiefly of the co-ordinative type. None of his combined phrases are genitive or preposition-joined, and even among the nominal phrases, compar-

atively few are of a genitival or prepositional nature, while the proportion of compounds is marked. These compounds, it must be noted, consist nearly always of the joining of phrases identical in pattern, so that the result is a clear-cut neatness but sameness of structure, the monotony of which is not diminished by a liberal sprinkling of genitival phrases in the inverted order. Often such inversions serve only to give an appearance of co-ordination where no real co-ordination can possibly exist. "The blaze of Dryden's fire" would give distinction to "the blaze" only, but "of Dryden's fire, the blaze" hammers both ideas upon the mind with equal weight and precision so that we know not which is the more important, the "fire" or "the blaze." The same argument holds true for the following three examples:

of Pope's, the heat;
of this uniformity, the certain consequence; and
of his intellectual character, the constituent and fundamental principle.

Hazlitt says of Johnson's style, "It reduces all things to the same artificial and unmeaning level."[3] I should say, "It raises everything to the same artificial but significant level." Johnson must answer to uniformity, artificiality, and even to monotony, but not to meanness. The balance and proportion of his phrases must forever prevent that.

But to the strength of form in Johnson's phrases, we must add a strength of verbal signification. As was noted in the discussion of our author's vocabulary, the import of his words is purely intellectual. They show no connotation and no appeal to the senses, but everywhere, precision and exactness of thought:

a systematical arrangement
brighter paragraphs
his parental attention
minute and punctilious observation
indefatigable diligence
the rectitude of Dryden's mind
what his mind could supply at call or gather in on excursion
the dilatory caution of Pope
perpetual practice
comprehensive speculation

[3] See Hazlitt, William, *Works*, Vol. VIII, pp. 101-102.

3. Figures of Speech

The figures of Johnson are considerably more numerous and more inspired than those of Addison. Antithesis and balance, of course, are everywhere but personification and metaphors are common also:

> good sense alone is a sedate and quiescent quality, which manages its possessions well, but does not increase them; it collects few materials for its own operations, and preserves safety, but never gains supremacy.
>
> Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.
>
> If the flights of Dryden therefore are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.

4. Idioms

It would seem hardly necessary to study Johnson's theory of prose technique in order to discover that he avoids idioms as being irregular and unaccountable, and therefore licentious and vulgar. The following are the only idioms I have found in our selection for study:

at once
pass the day
he had words so selected and combined as to be ready *at his call*
what his mind could supply *at call*

II. SENTENCE-STRUCTURE

1. Length and Range

In 750 words, Johnson employs twenty-five sentences plus forty-seven words; or, to state it another way, twenty-six sentences minus five words. The range of his sentences, from six to sixty-five, is but little greater than the range of Addison's, from seven to sixty-three.

2. Quadrals and Rhythma

Of these twenty-six sentences, twelve are double quadrals, or octals; five, single quadrals; and five, double octals. Of the remainder, two contain three commas; and two, eleven. Thus all but

four of his sentences fall exactly into quadrals, and all but seven contain either two quadrals or less than two.

Johnson uses more rhythma than any of the other writers,—77.4 per cent to Addison's 69.6 per cent, Hazlitt's 76.5 per cent, and Pater's 78.2 per cent. That is to say, the percentage of rhythma in his "commas" is 7.8 greater than that in Addison's, 0.9 greater than that in Hazlitt's, and 0.8 *less* than that in Pater's. A comparatively large proportion of his rhythmal patterns, 7.2 per cent,—cf. Addison's 4.3 per cent; Hazlitt's 9.1 per cent; and Pater's 5.9 per cent—are metra. 35.1 per cent are perfect symmetra; 35.1 per cent, extra-syllabic symmetra. Cf. A. 24.5; H. 36.8; P. 30.4; A. 40.8; H. 30.6; P. 41.9.

3. Parallelism and Balance

Parallel structure in Johnson's sentences is usually clausal or else substantival. If the former, it occurs between principal clauses, though exceptions may be found in sentences 24 and 26, each of which presents a main clause paralleled with a subordinate one. If the latter,—that is, if substantial—it occurs between words and phrases, infinitives or clauses; and appears (1) as subjects, (2) as predicate nouns, (3) as objects of verbs, or (4) as objects of prepositions in adverbial modifiers.[4]

Ordinarily, these duplicate elements are used in pairs, the members of which are almost, if not entirely, identical in structure and frequently marked by repetition of words. Twenty-seven of the pairs are copulative; seven, balanced; four, correlative; three, alternative; and two, adversative.[5]

Sometimes, particularly when balanced, each member of a pair contains within itself another instance of duplication.[6] In sentences 8 and 10, one pair is set against another; and in sentence 4, three pairs are cumulated in a post-positive construction.[7]

The relation between the pairs is always synomymy. Within them, when balanced, it is also synonymy, but when joined by conjunc-

[4] For clausal duplication, see sentences numbered 3, 8, 10, 11, 18, 20, 24, and 26; for substantival, see Nos. 2, 5, 6, 15, 16, 17, 19, 21, and 22.

Occasionally, Johnson duplicates verbs, but not often, except in parallel clauses. Cf. Nos. 3, 6, 7, 11, and 14. Occasionally also, he dupilcates adjectives. See Nos. 1, 3, 4, and 7.

[5] For balanced members, see Nos. 3, 4, 10, and 11; for alternatives, Nos. 6, 10, and 26; for correlatives, Nos. 6, 11, and 25; for adversatives, see No. 3.

[6] See Nos. 2, 3, and 11.

[7] Johnson likes to cumulate members in groups of "three's." Compare with No. 7.

tions, it tends rather to be association. Seven pairs show contrast; and two, antithesis.[8]

4. Grammar and Logic

Johnson's tendency to repeat ideas finds expression in a large proportion of explanative sentences; particularly, in those of the balanced and cumulative types.[9]

Both these types lend clearness and a certain degree of emphasis to his method, but both have their faults. The extent to which the former is used results not infrequently in a peculiar forcing of ideas to fit preconceived molds, and becomes in the end a kind of mannerism. The latter, demanding as it usually does, a similar relation of thought and structure throughout a three-fold series of clauses, is likely to end in anacoluthon. The rhetorical and grammatical shortcomings of Johnson's sentences, in so far as they are illustrated by our selection for study, might therefore be classified as follows:

1. Ambiguous, non-syntactical statements caused by the forcing of ideas into balanced, explanative patterns,
2. The shifting of thought toward the end of a sentence, resulting in anacoluthon,
3. False parallelism,
4. False co-ordination,
5. Paradoxical statements,
6. General looseness in structure.[10]

SUMMARY

Johnson's prose, like that of Addison, exhibits, in the main, four positive qualities and four negative ones. It is *exact* in choice of words; *simple,* in phrasal patterns and sentence design; *symmetrical,* in sentence architecture; and *harmonious,* in sound and rhythmic arrangement.

On the other hand, his style is *heavy* because the vocabulary is abtract and intellectual; *ambiguous,* because the parallelism is some-

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[8] For contrast, see Nos. 2, 3, 6, 8, 11, and 25; for antithesis, see No. 2.

[9] Eleven out of twenty-six of Johnson's sentences are explanatives. See Nos. 1, 3, 4, 7, 8, 10, 11, 17, 20, 25, and 26. Of these, seven are balanced,—Nos. 1, 8, 10, 11, 17, and 20—and two are cumulative—Nos. 7 and 11.

[10] 1. See Nos. 11 and 20.
2. See Nos. 7 and 10.
3. See No. 15.
4. See Nos. 3, 6, and 7.
5. See No. 3.
6. See No. 14.

times superficial and the sequence of ideas incoherent or even non-grammatical; *monotonous,* for want of variety in the mechanics of structure; *lacking in movement,* on account of the synonomous relation of duplicate members and the continual recession of clauses and modifiers.[11]

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[11] The term *recessive* (used by Professor Scott), describes more aptly than any other word I know, the *backward* movement of successive dependents in such parallel units as the following:

he
never
passed
a fault
unamended
by
indifference,
nor quitted
it
by
despair
to make
verses
was
his
first
labour
and to mend
them
was
his
last.

The diagrams of Johnson's sentences show many examples of this type of structure. Compare with the general *processive* nature of Hazlitt's sentences, particularly, of Nos. 3 and 4.

a passionate
sense
of
the beauties
of
nature,
or a deep
insight
into
the workings
of
the heart
a keen
relish
for
the elegances
of
art,
or of nature
when
embellished
by
art,
a quick

Johnson's ideals were *strength* and *grace*. Since grace, he defined as the art of being agreeable as well as useful, and might have explained as the adaptation of the dress of thought to the thought itself; the other essentials which he so much stresses, *clearness* and *dignity*, he must have considered as constituents of strength. Now clearness, he implies, is to be gained in two ways,—(1) by avoiding affectation; that is, by seeking to be understood rather than to be admired; and (2) by presenting one's thoughts in a reasonable order, or as he himself puts it, by analyzing one's arguments in a logical manner. On the latter, he laid but little stress, saying that any "series" of ideas is sufficiently regular which results in no obscurity. The avoidance of affectation, however, was to him a matter of great concern. "When a writer begins to contrive how his sentiments may be received," writes Johnson, "not with most ease to his reader, but with most advantage to himself, he then transfers his consideration from words to sounds, from sentences to periods, and as he grows more elegant becomes less intelligible." Thus, he counteracts the first end of writing, which is to be understood.

Dignity, the second principle of strength, he tells us, though perhaps indirectly, has also two characteristics,—*selectness* and

---

tact
for
propriety
of
thought
and [of]
manners
as
established
by
the forms
and customs
of
society
a refined
sympathy
with
the sentiments
and habitudes
of
human life,
as
he felt
them
within
the little circle
of
his
family
and friends.

neatness,—the one requiring words not contaminated by vulgar associations and words exactly appropriate to their respective ideas; the other demanding accurate connectives, balanced members, and measured periods.

It will be seen at once, that all the good points of our author's style,—*exactness, simplicity, proportion,* and *harmony* may be traced to his ideals; and all the bad points,—*heaviness, ambiguity, monotony,* and *want of movement*—either to a deficiency in those ideals, or to inadequate methods of attaining them. Latinity of diction and uniformity of sentence-structure, to which critics in general have attributed his short-comings, far from being the sources of weakness, are in reality the very bases of his strength. In seeking for refinement and accuracy in choice of words, he must of necessity have recourse to the Ancients and in taking the first steps, as it were, toward stability of architecture and proportion of design, he could scarcely neglect the valuable assistance of rule and measure.

The fault of Johnson's diction is not its Latinity, but its want of light and shade, its failure to express color and emotion, qualities of which he, no less than Addison, had never dreamed. The fault of his sentences is not their uniformity but their want of energy,—a deficiency which arises in the first instance, from ambiguity; and in the second, from a certain barrenness of structure, only slightly relieved by any distinction of thought due to the separation of ideas for purposes of contrast and representative analysis, or by any beauty of design procured by the subordination of parallel members and the processive and extensive arrangements of phrasal embellishment.

Thus we see that Johnson's prose is not always clear, and but seldom energetic, yet by virtue of its inherent strength and firmness of texture, it marks another step in the development of literary technique. Only after a writer has learned to use words intellectually precise, does he dare to indulge in emotional expression; only after he has mastered the art of composing by rule and measure, should he venture to alter this method, and, still keeping to general lines of symmetry and proportion, introduce modifications of structure and variety of ornament. Without Johnson who has revealed to us the importance of regularity in composition, and who, as no previous writer had done, has emphasized the value of a rich and discriminate vocabulary, we should not have had a Burke or a Macaulay, a Gibbon, a De Quincey, or even a Hazlitt, whose style it is my purpose to consider in the following chapter.

CHAPTER III

HAZLITT

Text—

(1) *The question, whether Pope was a poet,*[1] has hardly yet been settled, and is hardly worth settling; for if he was not *a great poet,*[2] he must have been *a great prose-writer,*[3] that is, he was *a great writer of some sort.*[4] (2) He was *a man of exquisite faculties, and of the most refined taste;*[5] and as he chose *verse (the most obvious distinction of poetry)*[6] as *the vehicle to express his ideas,*[7] he has generally passed for *a poet, and a good one.*[8] (3) If, indeed, by *a great poet,*[9] we mean *one who gives the utmost grandeur to our conceptions of nature, or the utmost force to the passions of the heart,*[10] Pope was not in *this sense*[11] *a great poet;*[12] for *the bent, the characteristic power of his mind,*[13] lay *the clean contrary way,*[14] namely, in representing things as they appear to *the indifferent observer,*[15] stripped of *prejudice and passion,*[16] as in *his Critical Essays;*[17] or in representing them in *the most contemptible and insignificant point of view,*[18] as in *his Satires;*[19] or in clothing the little with mock-dignity, as in *his poems of Fancy;*[20] or in adorning *the trivial incidents and familiar relations of life*[21] with *the utmost elegance of expression, and all the flattering illusions of friendship of self-love,*[22] as in *his Epistles.*[23] (4) He was not then distinguished as *a poet of lofty enthusiasm, of strong imagination, with a passionate sense of the beauties of nature, or a deep insight into the workings of the heart;*[24] but he was *a wit, and a critic, a man of sense, of observation, and the world, with a keen relish for the elegances of art, or of nature when embellished by art, a quick tact for propriety of thought and manners as established by the forms and customs of society, a refined sympathy with the sentiments and habitudes of human life, as he felt them within the little circle of his family and friends.*[25] (5) He was, in a word, *the poet, not of nature, but of art;*[26] and *the distinction between the two,*[27] as well as I can make it out, is this—*The poet of nature*[28] is *one who, from the elements of beauty, of power, and of passion in his own breast, sympathizes with whatever is beautiful, and grand, and impassioned in nature, in its simple majesty, in its immediate appeal to the senses, to the thoughts and hearts of all men;*[29] so that *the poet of nature,*[30] by *the truth,*

and depth, and harmony of his mind,[31] may be said to hold communion with *the very soul of nature;*[32] to be identified with and to foreknow and to record *the feelings of all men at all times and places,*[33] as they are liable to *the same impressions;*[34] and to exert *the same power*[35] over *the minds of his readers,*[36] *that nature does.* (6) He sees things in *their eternal beauty,*[37] for he sees them as they are; he feels them in *their universal interest,*[38] for he feels them as they affect *the first principles of his and our common nature.*[39] (7) Such was Homer, such was *Shakespeare, whose works will last as long as nature, because they are a copy of the indestructible forms and everlasting impulses of nature, welling out from the bosom as from a perennial spring, or stamped upon the senses by the hand of their maker.*[40] (8) *The power of the imagination in them,*[41] is *the representative power of all nature.*[42] (9) It has *its centre*[43] in *the human soul,*[44] and makes *the circuit of the universe.*[45]

(10) Pope was not assuredly *a poet of this class,*[46] or in *the first rank of it.*[47] (11) He saw nature only dressed by art; he judged of beauty by fashion; he sought for truth in *the opinions of the world;*[48] he judged of *the feelings of others*[49] by *his own.*[50] (12) *The capacious soul of Shakespeare*[51] had *an intuitive and mighty sympathy*[52] with *whatever could enter into the heart of man in all possible circumstances;*[53] Pope had *an exact knowledge of all that he himself loved or hated, wished or wanted.*[54] (13) Milton has winged *his daring flight*[55] from heaven to earth, through *Chaos and old Night.*[56] (14) *Pope's Muse*[57] never wandered with safety, but from *his library*[58] to *his grotto,*[59] or from *his grotto*[60] into *his library*[61] back again. (15) *His mind*[62] dwelt with *greater pleasure*[63] on *his own garden,*[64] than on *the garden of Eden;*[65] he could describe *the faultless whole-length mirror that reflected his own person,*[66] better than *the smooth surface of the lake that reflects the face of heaven*[67]—*a piece of cut glass or a pair of paste buckles*[68] with *more brilliance and effect, than a thousand dew-drops glittering in the sun.*[69] He would be more delighted with *a patent lamp,*[70] than with *"the pale reflex of Cynthia's brow," that fills the skies with its soft lustre, that trembles through the cottage window, and cheers the watchful mariner on the lonely wave.*[71] In short, he was *the poet of personality and of polished life.*[72] *That which was nearest to him,*[73] was the greatest; *the fashion of the day*[74] bore sway in *his mind*[75] over *the immutable laws of nature.*[76] He preferred the artificial to the natural in *external objects,*[77] because he had *a stronger fellow-*

feeling[78] with *the self-love of the maker or proprietor of a gewgaw,*[79] than *admiration of that which was interesting to all mankind.*[80] He preferred the artificial to the natural in passion, because *the involuntary and uncalculating impulses of the one*[81] hurried him away with *a force and vehemence with which he could not grapple;*[82] while he could trifle with *the conventional and superficial modifications of mere sentiment*[83] at will, laugh at or admire, put them on or off like a masquerade-dress, make *much or little*[84] of them, indulge them for *a longer or a shorter time,*[85] as he pleased; and because while they amused *his fancy*[86] and exercised *his ingenuity,*[87] they never once disturbed *his vanity, his levity, or indifference.*[88] *His mind*[89] was *the antithesis of strength and grandeur;*[90] *its power*[91] was *the power of indifference.*[92] He had *none of the enthusiasm of poetry;*[93] he was in poetry *what the sceptic is in religion.*[94]

It cannot be denied, that *his chief excellence*[95] lay more in diminishing, than in aggrandizing objects; in checking, not in encouraging *our enthusiasm;*[96] in sneering at *the extravagances of fancy or passion,*[97] instead of giving a loose to them; in describing *a row of pins and needles,*[98] rather than *the embattled spears of Greeks and Trojans;*[99] in penning *a lampoon or a compliment,*[100] and in praising Martha Blount.

Shakespeare says,

> "..... In Fortune's ray and brightness
> The herd hath more annoyance by the brize
> Than by the tyger: but when the splitting wind
> Makes flexible the knees of knotted oaks,
> And flies fled under shade, why then
> The thing of courage,
> As roused with rage, with rage doth sympathize;
> And with an accent tuned in the self-same key,
> Replies to chiding Fortune."

There is *none of this rough work*[101] in Pope. *His Muse*[102] was on a peace-establishment, and grew somewhat effeminate by *long ease and indulgence.*[103] He lived in *the smiles of fortune,*[104] and basked in *the favour of the great*[105] In *his smooth and polished verse*[106] we meet with *no prodigies of nature,*[107] but with *miracles of wit;*[108] *the thunders of his pen*[109] are *whispered flatteries;*[110] *its forked lightnings*[111] *pointed sarcasms;*[112] for *"the gnarled oak,"*[113] he gives us *"the soft myrtle;*[114] for *rocks, and seas, and mountains,*[115] *artificial grass-plats, gravel walks, and tinkling rills;*[116] for *earthquakes and tempests,*[117] *the breaking of a flower-pot, or the fall of a china*

jar;[118] for *the tug and war of the elements, or the deadly strife of the passions*[119] we have

"Calm contemplation and poetic ease."

Yet within *this retired and narrow circle*[120] how much, and that how exquisite, was contained. *What discrimination, what wit, what delicacy, what fancy, what lurking spleen, what elegance of thought, what pampered refinement of sentiment!*[121] It is like looking at the world through a microscope, where *every thing*[122] assumes *a new character and a new consequence,*[123] where things are seen in *their minutest circumstances and slightest shades of difference;*[124] where the little becomes gigantic, the deformed beautiful, and the beautiful deformed. *The wrong end of the magnifier*[125] is, to be sure, held to *every thing,*[126] but still the exhibition is highly curious, and we know not whether to be most pleased or surprised. Such, at least, is *the best account I am able to give of this extraordinary man, without doing injustice to him or others.*[127] It is time to refer to *particular instances in his works.*[128] The Rape of the Lock is *the best or most ingenious of these.*[129] It is *the most exquisite specimen of fillagree work ever invented.*[130] It is admirable in proportion as it is made of nothing.

"More subtle web Arachne cannot spin,
Nor the fine nets, which oft we woven see
Of scorched dew, do not in th' air more lightly flee."

It is made of *gauze and silver spangles.*[131] *The most glittering appearance*[132] is given to *every thing,*[133] to *paste, pomatum, billet-doux and patches.*[134] *Airs, languid airs,*[135] breathe around;—the atmosphere is perfumed with affectation. A toilette is described with *the solemnity of an alter raised to the Goddess of vanity,*[136] and *the history of a silver bodkin*[137] is given with *all the pomp of heraldry.*[138] *No pains*[139] are spared, *no profusion of ornament, no splendour of poetic diction,*[140] to set off *the meanest things.*[141] *The balance between the concealed irony and the assumed gravity,*[142] is as nicely trimmed as *the balance of power in Europe.*[143] The little is made great, and the great little. You hardly know whether to laugh or weep. It is *the triumph of insignificance, the apotheosis of foppery and folly.*[144] It is *the perfection of the mock-heroic!*[145]

Reduction—

His status[1] has hardly yet been settled and is hardly worth settling; for if he was not *a "poet,"*[2] he must have been *a prose-writer;*[3] that is, he was *literary.*[4] He was *gifted;*[5] and as he chose *verse*[6]

as *his vehicle,*[7] he has generally passed for *a poet.*[8] If, indeed, by *a poet,*[9] we mean *an emotionalist,*[10] Pope was not in *this sense*[11] *great;*[12] for *his bent*[13] lay *elsewhere;*[14] namely, in representing things as they appear to *the indifferent,*[15] stripped of *feeling,*[16] as in *his Criticisms;*[17] or in representing them as *insignificant,*[18] as in *his Satires,*[19] or in clothing the little with mock-dignity as in *his Fantasies,*[20] or in adorning *trivialities*[21] with *elegance,*[22] as in *his Epistles.*[23] He was not then distinguished for *insight*[24] but for *observation.*[25] He was, in a word, *not a romanticist, but a classicist,*[26] and *the distinction,*[27] as well I can make it out, is this—*The romanticist*[28] is *sympathetic;*[29] so that *he,*[30] by *his temperament,*[31] may be said to hold communion with *nature,*[32] to be identified with and to foreknow and to record *humanity,*[33] in so far as it holds *experience*[34] in common; and to exert *power*[35] over *the reader*[36] as nature does. He sees things in *their beauty,*[37] for he sees them as they are; he feels them in *their universality,*[38] for he feels them as they affect *everyone.*[39] Such was Homer; such was *Shakespeare.*[40] *Their power* is in *nature.*[42] It has *its centre*[43] in *the soul,*[44] and embraces *the universe.*[45]

Pope was not their *equal,*[46] *fully.*[47] He saw nature only dressed by art; he judged of beauty by fashion; he sought for truth in *opinion;*[48] he judged *others*[49] by *himself.*[50] *Shakespeare*[51] had *sympathy*[52] with *others;*[53] Pope knew *himself.*[54] Milton winged *his flight*[55] from heaven to earth, through *Chaos.*[56] *Pope*[57] never wandered with safety, but from *his library*[58] to *his grotto*[59] or from *his grotto*[60] into *his library*[61] back again. *His mind*[62] dwelt *more pleasurably*[63] on *his own garden*[64] than on *Paradise;*[65] he could describe *a mirror*[66] better than *a lake*[67]—*gew-gaws,*[68] better than *dew-drops.*[69] He would be more delighted with *a lamp*[70] than with *the moon.*[71] In short, he was *conventional.*[72] *The nearest*[73] was, to him, the greatest; *fashion*[74] bore sway in *his mind*[75] over *nature.*[76] He preferred the artificial to the nautral in *externalities*[77] because he had *a fellow-feeling*[78] with *the whimsical,*[79] and not with *the universal.*[80] He preferred the artificial to the natural in passion because *the one*[81] hurried him *irresistibly*[82] away, while he could trifle with *the superficial*[83] at will, laugh at or admire, put it on or off like a masquerade dress, make *much of it or not,*[84] indulge it for *a time,*[85] as he pleased; and because while it amused *his fancy*[86] and exercised *his ingenuity,*[87] it never disturbed *his levity.*[88] *His mind*[89] did not respond to *grandeur;*[90] *its power*[91] lay in *indifference.*[92] He was not *enthusiastic*[93] in poetry; he was *a sceptic.*[94]

It cannot be denied that *his excellence*[95] lay more in diminishing than in aggrandizing objects; in checking, not in encouraging *our enthusiasm;*[96] in sneering at *hyperbole*[97] instead of giving a loose to it; in describing *a pin-cushion*[98] rather than *a phalanx,*[99] in penning *a flummery*[100] and in praising Martha Blount.

Shakespeare says:

> '. . . . . In Fortune's ray and brightness
> The herd hath more annoyance by the brize
> Than by the tyger, but when the splitting wind
> Makes flexible the knees of knotted oaks,
> And flies fled under shade, why then
> The thing of courage,
> As roused with rage, with rage doth sympathise,
> And with an accent tuned in the self-same key,
> Replies to chiding Fortune.'

There is not *this roughness*[101] in Pope. *His Muse*[102] was on a peace-establishment, and grew somewhat effeminate by *inaction.*[103] He lived in *fortune,*[104] and basked in *favour.*[105] In *his verse*[106] we do not meet with *prodigies,*[107] but with *witticisms;*[108] *its thunders* are *flatteries,*[110] *its lightnings*[111] *sarcasms;*[112] for *the oak,*[113] he gives us *the myrtle;*[114] for *magnificance,*[115] *prettiness,*[116] for *sublimity,*[117] *pettiness;*[118] for *passion,*[119] we have

> 'Calm contemplation and poetic ease.'

Yet within *his sphere*[120] how much, and that how exquisite was contained. *What subtlety!*[121] It is like looking at the world through a microscope, where *things*[122] look *new,*[123] where things are seen in *detail;*[124] where the little becomes gigantic, the deformed beautiful, and the beautiful deformed. *The magnifier is inverted,*[125–26] to be sure, but still the exhibition is highly curious, and we know not whether to be most pleased or surprised. Such, at least, is *my estimation.*[127] It is time to refer to *his works.*[128] The Rape of the Lock is *the best,*[129]—*a fillagree work.*[130] It is admirable in proportion as it is made of nothing.

> 'More subtle web Arachne cannot spin,
> Nor the fine nets, which oft we woven see
> Of scorched dew, do not in th'air more lightly flee.'

It is made of *baubles;*[131] *glitter*[132] is given to *everything.*[133–34] *Zephyrs*[135] breath around,— the atmosphere is perfumed with affectation. A toilette is described with *solemnity,*[136] and *trivialities*[137] are relater with *pomp.*[138] *Nothing*[139–40] is spared to set off

the insignificant.[141] *His dissimulation*[142] is as nicely trimmed as *a diplomat's.*[143] The little is made great, and the great little. You hardly know whether to laugh or weep. It is *the inimitable;*[144] it is *perfection.*[145]

I. DICTION

1. Words

Extent of vocabulary.—Hazlitt employs 377 different words in a thousand consecutive ones. Cf. Addison, 336; Johnson, 407; Pater, 443.

Derivation of words.—Of these 377 different words, six are proper names; 177, words of Classical derivation; 193, terms of Saxon derivation; and one, a hybrid word of both Classical and Saxon derivation. Hazlitt uses a higher percentage of Saxon words than any of the other writers,—51.2 to Addison's 49.7, Johnson's 42.3, and Pater's 49.4—but at the same time, with the exception of Johnson, the highest percentage of Classical words,—46.9 to Addison's 43.5, Johnson's 55.8, and Pater's 45.1.

Distribution of words (Duplicates not counted).—The percentage of nouns in Hazlitt's vocabulary, 44.6, is significantly high.

	No. of nouns	Per cent of nouns	Diff. in Per cent
Hazlitt	168	44.6	
Pater	188	42.4	−2.2
Addison	141	41.8	−2.8
Johnson	154	37.8	−6.8

The percentage of adjectives, 21.5, is also high,—3.6 below that in Pater (25.1), but 5.1 above that in Addison (16.4) and 4.3 above that in Johnson (17.2).

Hazlitt employs comparatively few verbs,—cf. Addison 20.2 per cent; Johnson 25.8 per cent; Hazlitt 15.6 per cent; Pater 11.5 per cent—and by far the lowest percentage of adverbs,—6.4 as against Addison's 10.1, Johnson's 9.8, and Pater's 10.2.

Duplicates counted.—When all words are counted, we discover two important facts:

1. That although Hazlitt has at his command a large number of adjectives, he does not often repeat them.

	Duplicates not counted.		
	No. of adj.	Per cent of adj.	Diff. in Per cent
Addison	55	16.4	-5.1
Johnson	70	17.2	-4.3
Pater	111	25.1	-3.6
Hazlitt	81	21.5	
	Duplicates counted.		
Addison	122	12.2	-2.1
Johnson	109	10.9	-0.8
Pater	153	15.3	-5.2
Hazlitt	101	10.1	

2. That he does repeat, to a considerable extent, pronouns, articles, prepositions, and conjunctions; more particularly, articles and prepositions.

Pronouns:	Addison	86	Johnson	144	Hazlitt	101	Pater	86
Articles:	"	108	"	44	"	118	"	87
Prepositions:	"	159	"	125	"	179	"	189
Conjunctions:	"	92	"	101	"	107	"	86

Syllabic length of words.—For this reason, the percentage of mono-syllabic words in his vocabulary, 42.4, is comparatively high, —3.8 higher than that in Addison (38.6 per cent); 9 per cent higher than that in Johnson (33.4 percent); and 5.2 higher than that in Pater (37.2 per cent).

The percentage of two-syllable words in his vocabulary is 31.6;—cf. Addison, 36.2 per cent; Johnson, 33.4 per cent; Pater, 35.2 per cent—of three, four, and five-syllabic words, 26—cf. Addison, 25.1 per cent; Johnson 33.1 per cent; and Pater, 27.3 per cent. None of his words contain as many as six syllables.

Import of words.—Here for the first time, we discover a goodly proportion of concrete nouns, sensory adjectives, and verbs denotive of action. Nowhere from our eighteenth century writers, can one gather such a collection of words as the following:

> brilliance, buckles, lake, lamp, library, lustre, mariner, masquerade-dress, bosom, brow, dew-drops, garden, glass, spring, sun, pale, paste, cottage, glittering, smooth, soft, stamped, stripped, trembles, laugh, wandered, winged.

Difficulty of words.—Although Hazlitt's words are easy to understand, the majority of them, like *sun, lamp, cheers, admire, laws,*

customs, society, conventional, and *interesting,* being extremely familiar; one is struck by the astonishing strangeness of those words like *grotto, gewgaw,* and *pomatum* which are not familiar.

2. Phrases

The 145 phrases in our selection from Hazlitt present seventeen types of phrase,—cf. A. fifteen; J. nineteen; and P. sixteen—and seventy-three divisions, or varieties, of type—cf. A. sixty-one; J. forty-four; and P. ninety-two.

Hazlitt uses more nominal phrases than any of the other writers, —127 to Addison's 106, Johnson's 122, and Pater's 52. The relative proportion of his nominal phrases is even more striking,—87.6 per cent to Addison's 75.5 per cent; Johnson's 79.7 per cent, and Pater's 62.7 per cent. Of the remaining eighteen combinations, thirteen are relative and two, verbal; one is conjunctive, one, a combined cumulative phrase; and one, an appositive phrase of varied types.

In the nominal group, then, must lie the majority of new arrangements which Hazlitt introduces; that is, of phrasal patterns not to be found in Addison or in Johnson. Let us observe what these are:

12	206	101-02	2,22	201-301o1
111	502	102-02	1,1,11	101o102
	1101	1,-01-01	2,2o1	102o102
	1102	101,01-01	201,202	20101o2101
	2201	101,01-01ℓ	101,1011	10(2201)
	3201		2,2,2,2,3,201,301	10(1o101)
	1011			(111)02
	2011			2 11102
	2021			102 ℓ1
	1o201			102,02 ℓ0101oℓ102
	101o1			
	301o1			
	20101			
	1ℓ2			
	2011			
	2101			

A comparison of these figures with the phrases which they symbolize proves beyond question that Hazlitt has found a mode of writing, a secret of expression, at once more powerful and more effective than the eighteenth century writers ever dreamed of. Addison sought for clearness, and Johnson for strength, but Hazlitt will have nothing if not *force.* This *force,* I believe, in so far as phraseology is concerned, he brought about in two ways:

1. by an original phrasal structure, and
2. by a telling choice of words.

A peculiarity of Hazlitt's manner is a tendency to distinguish the qualifying elements in his phrases by constructing them according to perfect symmetrical formulas which stamp themselves upon the memory, while the nouns which the distinctive elements modify shade into comparative insignificance:

his smooth and polished
verse

retired and narrow
this circle

his and our
the first principle of common nature

the conventional and superficial
modifications of mere sentiment

the trivial incidents and familiar relations
of life

of Greeks and Trojans
the embattled spears

the best or most ingenius
of these

of pins or needles
a row

of fancy or passion
the extravagance

the enthusiasm of poetry
none of

the concealed irony and the assumed gravity
the balance between

Another group of his unusual formulas might be described as *parallel* and *cumulative*:

artificial grass-plots, gravel walks, and tinkling rills

paste, pomatum, billet-doux, and patches
his vanity, his levity, or indifference

Not infrequently, his cumulation of phrases is combined with a pairing and lengthening of members:

no profusion of ornament,
no splendor of poetic diction

the triumph of insignificance,
the apotheosis of foppery and folly

the utmost elegance of expression,
and all the flattering illusions of friendship or self-love

what discrimination,
what wit,
what delicacy,
what fancy,
what lurking spleen,
what elegance of thought,
what pampered refinement of sentiment

In this class also should be noted the Complex Nominal Phrases of a Common Dependency, a peculiar type found not at all in Addison or in Johnson, and only once in Pater; but six times in Hazlitt, if the tabulator counts the phrases in parentheses:

101-02
the poet
of
personality
and of
polished life

102-02
a man
of
exquisite
faculties,
and of
the most refined
taste

Some of Hazlitt's phrases are parallel and alternative:

101o102
the breaking
of
a flower-pot,
or the fall
of

a china jar
1O2o1O2
a piece
of
cut-glass
or a pair
of
paste buckles

Others are distinguished by *verbal symmetry,* where words of the same grammatical construction respectively balance each other on either side of a central pivot:

1O(1o1O1)

	or	
the maker		proprietor
the self-love of		of a gew-gaw
1O2 *2*1		
	at	
all men		all times
the feelings of		and places

Still others are climatic and parenthetical.

a poet, and a good one
the poet, not of nature but of art

Thus, the outstanding *structural* quality of Hazlitt's phrases would seem to be *variety* in which parallelism dominates. Parallel-symmetrical structure of distinctive adjectival modifiers; parallel-cumulative patterns, combined sometimes with the pairing and lengthening of members; parallel-alternative arrangements; pagoda-like combinations which appeal simultaneously to the eye, the ear, and the mind; climactic-parenthetical formulas,—all are found not only in the nominal phrases but to a considerable extent also in the relative, verbal, and more complicated types:

one who gives
the utmost
grandeur
to
our conceptions
of
nature,
or the utmost
force
to
the passions

of
the heart
an exact knowledge
of
all that he himself
loved
or hated,
wished
wanted
one who
from
the elements
of
beauty,
of
power
and of
passion
in his own breast,
sympathises
with
whatever is
beautiful,
and grand,
and impassioned
in nature,
in
its
simple
majesty,
in
its
immediate
appeal
to
the
senses,
to
the
thoughts
and hearts
of all men
a wit,
and a critic,
a man
of
sense,
of

observation,
and [of]
the world,
with
a keen
relish
for
the elegances
of
art,
or of
nature
when
embellished
by
art,
a quick
tact
for
propriety
of
thought
and [of]
manners
as
established
by
the forms
and customs
of
society,
a refined
sympathy
with
the sentiments
and habitudes
of
human life,
as
he felt
them
within
the little circle
of
his
family
and friends

The vigor of Hazlitt's phrases, however, is not confined to struc-

ture alone. Our author glories in the picturesque; and the effectiveness of parallel structure, cumulation of members, and verbal symmetry receives no slight augmentation from the colorful quality noted in the isolated words of his vocabulary, but heightened and intensified, as it were, by the combination of these words into phrases:

whispered flatteries
pointed sarcasms
the most glittering appearance
his smooth and polished verse
gauze and silver spangles
the gnarled oak
its forked lightnings
the thunders of his pen

Hazlitt realized that most people grasp ideas quite as much through the senses as through intellect, that if an author would write intelligibly and at the same time arrestingly, he must 'present to sense,' must make his readers see and feel and hear; must liven them sometimes with flashing metaphors, must astound them sometimes with exaggerated statements and amazing alternatives; but the full force of his phraseology can be comprehended only when one knows the context. Read the last paragraph of our selection, and one must concede that Hazlitt is nothing if not brilliant, fervid, arresting, perhaps gaudy, but nevertheless effective. The writer is reminded of that passionate letter to Lord Gifford wherein Hazlitt writes in ardent self-defence, "As to my figurative and gaudy phraseology, you reproach me with it because you never heard of what I had written in my first dry manner. I afterwards found a popular mode of writing necessary to convey subtle and difficult trains of reasoning, and something more than your meagre vapid style, to force attention to original observations which did not restrict themselves to making a parade of the discovery of a worm-eaten date, or the repetition of an obsolete prejudice . . . I think what please and say what I think."[1]

3. Figures of Speech

At times, our author's prose fairly glitters with figurative language. Compare the following passages with any page from the earlier writers and the contrast must be striking:

[1] Hazlitt, William, *Works*, Vol. I, p. 383.

> "Pope's Muse never wandered with safety, but from his library to his grotto, or from his grotto into his library back again. His mind dwelt with greater pleasure on his own garden than on the garden of Eden; he could describe the faultless whole-length mirror that reflected his own person, better than the smooth surface of the lake that reflects the face of heaven—a piece of cut glass or a pair of paste buckles with more brilliance and effect, than a thousand dew-drops glittering in the sun. He would be more delighted with a patent lamp, than with 'the pale reflex of Cynthia's brow' that fills the skies with its soft lustre, that trembles through the cottage window, and cheers the watchful mariner on the lonely wave,"
>
> "the thunders of his pen are whispered flatteries; its forked lightnings pointed sarcasms; for 'the gnarled oak', he gives us 'the soft myrtle'; for rocks, and seas and mountains, artificial grass-plots, gravel walks and tinkling rills, for earthquakes and tempests, the breaking of a flower-pot, or the fall of a china jar; for the tug of war of the elements, or the deadly strife of the passions, we have
>
> 'Cahn contemplation and poetic ease.' "

4. Idioms

Like Addison, Hazlitt uses a large number of idioms, but they are more expressive than his predecessor's largely because they are more verbal in their make-up:

> he has generally *passed for* a poet, I can *make* it *out*, to *hold communion with, to be identified with, welling out, laugh at, put them* on *or off, make much or little* of them, *sneering at, to set off.*

Moreover, Hazlitt, seems at times to choose his idioms as the most effective means of conveying thought:

> the clean contrary way, the fashion of the day *bore sway* in his mind *over* the immutable laws of nature, *giving a loose* to them, no *pains are spared*

II. SENTENCE-STRUCTURE

1. Length and Range

In 752 words, Hazlitt employs fourteen sentences plus thirty-six words, or fifteen sentences minus thirty words. No one of his sentences contains fewer than ten words, while three extend to more than a hundred. They vary in length from fourteen to 151, thus showing a range of 137 words in contrast to Addison's fifty-seven, and Johnson's fifty-nine.

2. Quadrals and Rhythma

Two of these fifteen sentences contain eleven commas. The remainder fall exactly into quadrals. Four contain one quadral; three, two quadrals; three, three; one, eight; one, ten; and one, eleven.

Unlike the eighteenth century writers, Hazlitt shows no preference for composites of four or of eight commas. One-third of his sentences contain eleven or twelve commas; and one-fifth, at least as many as thirty-two.

The percentage of rhythma in his commas, 76.5, although 0.9 lower than the percentage of rhythma in Johnson and 1.7 lower than that in Pater, is 6.9 higher than that in Addison.

Hazlitt employs more metra than any other writer,—9.1 per cent to Addison's 4.3 per cent, Johnson's 7.2 per cent, and Pater's 5.9 per cent. He likes especially the iambic metron and uses it, even to the extent of four and five measures.

Likewise, he uses a higher percentage of perfect symmetra than any of the other writers,—36.8 to Addison's 24.5, Johnson's 35.1, and Pater's 30.4.

The percentage of extra-syllabic symmetra in his commas is correspondingly low,—30.6 to Addison's 40.8, Johnson's 35.1, and Pater's 41.9.

3. Parallelism and Balance

Parallel structure in Hazlitt's sentences is not limited to the duplication of predicate elements as is generally the case in Addison, or to the duplication of clauses such as we find in Johnson; but occurs wherever the author wishes to be emphatic or forceful. It is further distinguished by *cumulation* and *balance*.

Our author likes best of all to cumulate substantives; and next after substantives, prepositional phrases. These cumulated members come in "three's" and "four's,"—usually in "three's"—or it may be in very long series, consisting of eight members or even of more. They are related by close association and arranged, for the most part, in the order of climax.[2]

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[2] See sentences numbered 3, 4, and 5.

In view of the fact that the selections chosen for our study of sentences, comprise approximately 23 sentences from Addison and 26 from Johnson but only 15 from Hazlitt and 10 from Pater, it may not be out of place to cite some further examples of our author's cumulation of substantives and phrases.

"We feel the effect of the atmosphere, its humidity, or clearness, its heat or cold, the glow of summer, the gloom of winter, the tender promise of

Balance, in Hazlitt's sentences is both *phrasal* and *clausal.* When phrasal, it consists of antithetical members set o nopposite sides of a connecting verb, which is either expressed or understood.[3]

When clausal, it consists of principal clauses, often as closely identical in structure as any of Johnson's. At such times, the effect of balance is apt to be heightened by the repetition of words. Sentence 6 is interesting for its repetition of verbs in an a a b b type of construction. Sentence 11 shows a similar repetition in an a b a b pattern.[4]

At other times, the second member of a balanced pair is augmented by a final amplification which rounds out the sentence and detracts from its abruptness. Sentence seven ends with a long adjectival modifier composed of fourteen commas. Sentence twelve is rounded by a three-fold duplication of the verb.

Ordinarily, the relation between the clauses is one of likeness or of contrast. Only occasionally do they show antithesis; never, I believe, are they synonomous.[5]

4. Grammar and Logic

Aside from cumulation and balance augmented respectively by

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spring, the full overshadowing foliage, the declining pomp and the deepening tints of autumn.''—On Thomson and Cowper.

''. . . but there is a gloomy abstraction in his conception, which lies like a dead weight upon the mind—a benumbing stupor, a breathless awe, from the intensity of the impression—a terrible obscurity, like that which oppresses us in dreams—an identity of interest, which moulds every object to its own purposes, and clothes all things with the passions and imaginations of the human soul—that makes amends for all other deficiencies.''—On Poetry in General.

Phrases.

''The feeling of loneliness, of distance, of lingering, slow-revolving years of pining expectation, of desolation within and without the heart, was never more finely expressed than it is here.''—On Thomson and Cowper.

''Sometimes it lieth in a pat allusion to a known story, or in a seasonable application of a trivial saying, or in forging an apposite tale: sometimes it playeth in words and phrases, taking advantage from the ambiguity of their sense, or the affinity of their sound: sometimes it is wrapped in a dress of luminous expression; sometimes it lurketh under an odd similitude. Sometimes it is lodged in a sly question, in a smart answer; in a quirkish reason; in a shrewd imitation; in cunningly diverting or cleverly restoring an objection: sometimes it is couched in a bold scheme of speech; in a tart irony; in a lusty hyperbole; in a startling metaphor; in a plausible reconciling of contradictions, or in acute nonsense . . .''—On Wit and Humour.

[3] See sentences numbered 8 and 11.

[4] Note also the chiasmus, or inverted parallelism, in Sentence 14. This type of repetition is common in Hazlitt. Cf. ''If they do not meddle with the allegory, the allegory will not meddle with them.''—On Caucer and Spencer.

[5] For likeness, see Nos. 6, 7, and 11; for contrast, No. 12.

climax and repetition, Hazlitt employs other kinds of emphasis, seven of which are presented by our selection for study. They are specifically: (1) definition, (2) climactic parenthesis, (3) causal subordination, (4) conditional complex, (5) positive-negative assertions or negativepositive, as the case may be, (6) compartive correlatives, and (7) emphatic adverbs.[6]

But however effective such methods may be,—and they are rendered inestimably more effective by the original thinking and deep feeling of the writer—they are not always impeccably perfect. Their short-comings have been noted under the following heads:—(1) faulty parallelism, (2) improper ellipsis, and (3) inaccurate employment of words.[7]

SUMMARY

Hazlitt's prose, by virtue of its discrimination in the choice of words and by virtue of its parallelism and balance in the structure of sentences, has all the strength of that of Johnson; but because the words are not only discriminate but generally familiar and notably concrete, and because the sentences are not only proportional but continually varied both in the relation of ideas and in the arrangement of members, his style is infinitely more expressive than Johnson's and therefore, more emphatic.

And, indeed, it could scarcely be otherwise; for Hazlitt, as we know, admired *force* above every other quality of writing and considered that it was to be obtained only in so far as the author, observing always those fundamental demands for exactness of expression and naturalness of technique, conveys his individual thought and feeling in the cultivated language of intelligent people. Hazlitt was as hard on the slipshod and the random as on the affected and the artificial. His own writing, as others have already noted, is truly conversational, but it is conversation heightened, and intensi-

[6] 1. See Nos. 1, 2, and 3.
2. See Nos. 1, 2, and 10.
3. See Nos.1, 2, and 3.
4. See Nos. 1 and 3.
5. See Nos. 4 and 5.
6. See No. 15.
7. See No. 10.

[7] 1. See Nos. 9, 11, and 12.
2. See No. 4.
3. See Nos. 2 and 10.

fied, and glorified, as it were, by unusual aptness in the employment of words and extraordinary sensitiveness to all matters of form.

The result is a style, not always accurate, to be sure, but considerably more clear than that of Addison or of Johnson; a style, moreover, which is marvelously responsive to the inexplicable but irresistible force of the author's personality. By this personality, critics, as readers in general, have been attracted or repelled, and accordingly have praised Hazlitt, or condemned him. Comparatively few have concerned themselves with an examination of his technique and those few, finding little in the way of the architectonic and still less that could properly be classified as factitious or mannered, have shown us practically nothing beyond the appropriateness of his diction and certain features of his style in general; such as, terseness and sententiousness combined with a conspicuous fondness for contrast and quotation.

Critics seem to have forgotten that, as Quintilian told us over a millenium and a half ago, the secret of style lies not so much in *electio,* the writer's choice of words, or in *dispositio,* his organization of material, as it does in *compositio,* the combination and blending of phrasal groupings into larger sentence movements. It is in the structure of the sentence, even more than in the words themselves, that Hazlitt has made his contribution to the development of English prose, has shown us the inexhaustible possibilities of our language as a medium of expression and revealed to us the artistic value of law and decorum. And if, as Stevenson so wisely advises us, we should study Hazlitt for his "style," we might, providing we have the necessary activity of mind and sympathy of heart, learn to convert our dull and weighty composition into something that is lifelike,—something that is vivid and forceful, spontaneous and energetic. But unless, when following our model, we catch the rhythm of his sentences, unless we observe and imitate the regular, processive,[8] and well-articulated patternry of his sentence movements, how futile must be our efforts! For, to master Hazlitt's "style," one must, of necessity, master its rhythm.

[8] See p. 80, foot-note 11.

CHAPTER IV

PATER

Text—

(1) There are *traits, customs, characteristics of house and dress, surviving morsels of old life, such as Hogarth has transferred so vividly into The Rake's Progress, or Marriage a la Mode, concerning which we well understand how, common, uninteresting, or even worthless in themselves, they have come to please us at last as things picturesque, being set in relief against the modes of our different ages!*[1] (2) *Customs, stiff to us, stiff dresses, stiff furniture—types of cast-off fashions, left by accident, and which no one ever meant to preserve*[2]—we contemplate with *more than good-nature,*[3] as having in them *the veritable accent of a time, not altogether to be replaced by its more solemn and self-conscious deposits;*[4] like *those tricks of individuality which we find quite tolerable in persons, because they convey to us the secret of lifelike expression, and with regard to which we are all to some extent humourists.*[5] (3) But it is *part of the privilege of the genuine humourist*[6] to anticipate *this pensive mood*[7] with regard to *the ways and things of his own day;*[8] to look upon *the tricks in the manner of the life about him*[9] with *that same refined, purged sort of vision, which will come naturally to those of a later generation, in observing whatever may have survived by chance of its mere external habit.*[10] (4) *Seeing things always by the light of an understanding more entire than is possible for ordinary minds, of the whole mechanism of humanity, and seeing also the manner, the outward mode or fashion, always in strict connexion with the spiritual condition which determined it, a humourist such as Charles Lamb*[11] anticipates *the enchantment of distance;*[12] and *the characteristics of places, ranks, habits of life,*[13] are transfigured for him, even now and in advance of time, by *poetic light;*[14] justifying *what some might condemn as mere sentimentality,*[15] in *the effort to hand on unbroken the tradition of such fashion or accent.*[16]

(5) *"The praise of beggars," "the cries of London," the traits of actors just grown "old," the spots in "town" where the country, its fresh green and fresh water, still lingered on, one after another, amidst the bustle; the quaint, dimmed, just played-out farces, he*

had relished so much, coming partly through them to understand the earlier English theatre as a thing once really alive; those fountains and sun-dials of old gardens, of which he entertains such dainty discourse:[17]—he feels *the poetry of these things,*[18] as *the poetry of things old indeed, but surviving as an actual part of the life of the present, and as something quite different from the poetry of things flatly gone from us and antique, which come back to us, if at all, as entire strangers, like Scott's old Scotch-border personages, their oaths and armour.*[19]****

(6) And, in effect, *a very delicate and expressive portrait of him*[20] does put itself together for *the duly meditative reader.*[21] (7) In *indirect touches of his own work, scraps of faded old letters, what others remembered of his talk,*[22] *the man's likeness*[23] emerges; *what he laughed and wept at, his sudden elevations, and longings after absent friends, his fine casuistries of affection and devices to jog sometimes, as he says, the lazy happiness of perfect love, his solemn moments of higher discourse with the young, as they came across him on occasion, and went along a little way with him, the sudden, surprised apprehension of beauties in old literature, revealing anew the deep soul of poetry in things, and withal the pure spirit of fun, having its way again;*[24] *laughter, that most short-lived of all things*[25] (*some of Shakespeare's*[26] even being grown hollow) wearing well with him. (8) *Much of all this*[27] comes out through *his letters, which may be regarded as a department of his essays.*[28] (9) He is *an old-fashioned letter-writer,*[29] *the essence of the old fashion of letter-writing*[30] lying, as with *true essay-writing,*[31] in *the dexterous availing oneself of accident and circumstance,*[32] in *the prosecution of deeper lines of observation;*[33] although, just as with *the record of his conversation,*[34] one loses something, in losing *the actual tones of the stammerer, still graceful in his halting,*[35] as he halted also in composition, composing slowly and by fits, "like a Flemish painter," as he tells us, so "it is to be regretted," says *the editor of his letters,*[36] "that in the printed letters the reader will lose the curious varieties of writing with which the originals abound, and which are scrupulously adapted to the subject."**** (10) *In his subtle capacity for enjoying the more refined points of earth, of human relationship, he*[37] could throw *the gleam of poetry or humour*[38] on *what seemed common or threadbare;*[39] has a care for *the sighs, and the weary, humdrum preoccupations of very weak people, down to their little pathetic "gentilities," even;*[40] while, in *the purely human temper,*[41] he can write of death, almost like Shakespeare.

And *that care, through all his enthusiasm of discovery for what is accustomed, in literature, connected thus with his close clinging to home and the earth,*[42] was congruous also with *that love for the accustomed in religion, which we may notice in him.*[43] He is *one of the last votaries of that old-world sentiment, based on the feelings of hope and awe, which may be described as the religion of men of letters (as Sir Thomas Browne has his Religion of the Physician) religion as understood by the soberer men of letters in the last century, Addison, Gray, and Johnson; by Jane Austen and Thackeray, later.*[44] *A high way of feeling developed largely by constant intercourse with the great things of literature, and extended in turn to those matters greater still, this religion*[45] lives, in the main retrospectively, in *a system of received sentiments and beliefs; received, like those great things of literature and art, in the first instance, on the authority of a long tradition, in the course of which they have linked themselves in a thousand complex ways to the conditions of human life, and no more questioned now than the feeling one keeps by one of the greatness—say! of Shakespeare.*[46] For Charles Lamb *such form of religion*[47] becomes *the solemn background on which the nearer and more exciting objects of his immediate experience relieve themselves, borrowing from it an expression of calm;*[48] *its necessary atmosphere*[49] being indeed *a profound quiet, that quiet which has in it a kind of sacramental efficacy, working, we might say, on the principle of the opus operatum, almost without any co-operation of one's own, towards the assertion of the higher self.*[50] And, in truth, to *men of Lamb's delicately attuned temperatment*[51] *mere physical stillness*[52] has *its full value;*[53] *such natures*[54] seeming to long for it sometimes, as for *no merely negative thing,*[55] with *a sort of mystical sensuality.*[56]

The writings of Charles Lamb[57] are *an excellent illustration of the value of reserve in literature.*[58] Below *his quiet, his quaintness, his humour, and what may seem the slightness, the occasional or accidental character of his work,*[59] there lies, as I said at starting, as in *his life,*[60] *a genuinely tragic element.*[61] *The gloom, reflected at its darkest in those hard shadows of Rosamund Grey,*[62] is always there, though not always realised either for *himself or his readers,*[63] and restrained always in utterance. It gives to *those lighter matters on the surface of life and literature among which he for the most part moved,*[64] *a wonderful force of expression,*[65] as if at *any moment*[66] *these slight words and fancies*[67] might pierce very far into

the deeper soul of things.[68] In *his writing,*[69] as in *his life,*[70] *that quiet*[71] is not *the low-flying of one from the first drowsy by choice, and needing the prick of some strong passion or worldly ambition, to stimulate him into all the energy of which he is capable;*[72] but rather *the reaction of nature, after an escape from fate, dark and insane as in old Greek tragedy, following upon which the sense of mere relief becomes a kind of passion, as with one who, having narrowly escaped earthquake or shipwreck, finds a thing for grateful tears in just sitting quiet at home, under the wall, till the end of days.*[73]

He felt *the genius of places;*[74] and I sometimes think he resembles *the places he knew and liked best, and where his lot fell—London, sixty-five years ago, with Covent Garden and the old theatres, and the Temple gardens still unspoiled, Thames gliding down, and beyond to north and south the fields at Enfield or Hampton, to which, "with their living trees," the thoughts wander "from the hard wood of the desk"—fields fresher, and coming nearer to town then, but in one of which the present writer remembers, on a brooding early summer's day, to have heard the cuckoo for the first time.*[75] Here, *the surface of things*[76] is certainly humdrum, the streets dingy, *the green places, where the child goes a-maying,*[77] tame enough. But nowhere are things more apt to respond to *the brighter weather,*[78] nowhere is there *so much difference*[79] between *rain and sunshine,*[80] no where do the clouds roll together more grandly; *those quaint suburban pastorals*[81] gathering *a certain quality of grandeur*[82] from *the background of the great city, with its weighty atmosphere, and portent of storm in the rapid light on dome and bleached stone steeples.*[83]

Reduction—

These are *his quaintnesses!*[1] *The old-fashioned,*[2] we contemplate with *affection,*[3] as having in it *an inimitableness,*[4] like *a mannerism.*[5] But it is for *the houmourist*[6] to anticipate *this mood*[7] with regard to *his own day;*[8] to look upon *his environment*[9] with *insight.*[10] *He*[11] anticipates *the future,*[12] and *its characteristics*[13] are transfigured for him, even now and in advance of time, by *vision;*[14] justifying *his attitude*[15] because of *his intention.*[16]

The Past,[17]—he feels *its poetry*[18] as *surviving.*[19]*****

And, in effect, *his personality*[20] puts itself together for *the thoughtful.*[21] Through *suggestion,*[22] *his likeness*[23] emerges; *his likings;*[24] *laughter*[25] (and *Shalespeare's*[26] even has sometimes grown hollow)

wears well with him. *Much*[27] comes out through *his letters.*[28] He is *old-fashioned*[29] in his letter-writing, *its essence*[30] lying, as in *essay-writing,*[31] in *ingenuity,*[32] in *observation,*[33] although, just as with *his table-talk,*[34] one loses something, in losing *his stammering,*[35] as he halted also in composition, composing slowly and by fits, "like a Flemish Painter," as he tells us, so "it is to be regretted," says *his editor,*[36] "that in the printed letters the reader will lose the curious varieties of writing with which the originals abound, and which are scrupulously adapted to the subject."****

He[37] could throw *glamour*[38] over *the common-place;*[39] he has a care for *weaknesses,*[40] while, *sympathetically,*[41] he can write of death, almost like Shakespeare.

And *that care*[42] was congruous also with *his religion.*[43] Here, also, he is *old-fashioned.*[44] *His reverences*[45] live in the main retrospectively, in *tradition.*[46] For him *it*[47] becomes *a background;*[48] *its atmosphere*[49] being *peace.*[50] And, in truth, to *the sensitive,*[51] *restfulness*[52] has *its value;*[53] *they*[54] seem to long for it sometimes, *most really,*[55] *most sensuously.*[56]

His writing[57] is characterized by *reserve.*[58] Below *its frailties*[59] there lies, as I said at starting, as in *his life,*[60] *the tragic.*[61] *The gloom*[62] is always there, though not always realized by *everyone,*[63] and restrained always in utterance. It gives to *the ephemeral*[64] *an expressiveness,*[65] as if *instantly*[66] *his words*[67] might pierce into *the infinite.*[68] In *his writing,*[69] as in *his life,*[70] *that quiet*[71] is not *sluggishness*[72] but *relaxation.*[73]

He loved *places;*[74] and I sometimes think he resembles *his haunts.*[75] In his favourites, *the surface*[76] is humdrum, the streets dingy, *the meadows*[77] tame. But nowhere are things more apt to respond to *the weather,*[78] nowhere is *happiness*[79] more dependent on *sunshine,*[80] nowhere do the clouds roll together more grandly; *his pastorals*[81] forever gathering *grandeur*[82] from *their background.*[83]

I. DICTION

1. Words

Extent of vocabulary.—Pater's vocabulary is larger than that of any of the other writers. It consists of 443 different words in a thousand consecutive ones; that is to say, of 107 words more than Addison's vocabulary (336); thirty-six more than Johnson's (407); and sixty-six more than Hazlitt's (377).

Derivation of words.—Of these 443 different words, fifteen are

proper names; 200, words of Classical derivation; 219, terms of Saxon derivation; five, compound nouns; three, compound adjectives; and one, a compound conjunction, of both Classical and Saxon derivation. Pater's vocabulary exhibits 49.4 per cent of Saxon words as against Addison's 49.7, Johnson's 42.3, and Hazlitt's 51.2; —45.1 per cent of Classical words as against Addison's 43.5, Johnson's 55.8, and Hazlitt's 46.9.

Distribution of words (Duplicates not counted).—The percentage of nouns in his vocabulary, 42.4, is practically the average (41.7),—Cf. Addison 41.8; Johnson 37.8; Hazlitt 44.6—but the percentage of adjectives which it contains, 25.1, is very high.

	No. of Adj.	Per cent of Adj.	Diff. in Per cent
Pater	111	25.1	
Hazlitt	81	21.5	-3.6
Johnson	70	17.2	-7.9
Addison	56	16.4	-8.7
Average		20.1	

The percentage of verbs in his vocabulary, 11.5, is low:

	No. of verbs	Per cent of verbs	Diff. in Per cent
Hazlitt	59	15.6	- 4.1
Addison	68	20.2	- 8.7
Johnson	105	25.8	-14.3
Pater	80	11.5	

The percentage of adverbs,—10.2, is a little above the average. Cf. Addison 10.1; Johnson 9.8; Hazlitt 6.4; average, 9.1.

(Duplicates counted).—When all words are counted, we find, in Pater, no significant repetition of parts of speech, except in the case of prepositions. Cf. Addison 159; Johnson 125; Hazlitt 179; and Pater 189.

Length of words.—Seventy-two and four-tenths per cent of Pater's words are composed either of one or two syllables; 27.6 per cent, of three, four, or five syllables; 0.7 per cent of six, seven, or eight syllables.

	1 and 2 syllable words	3, 4, and 5 syllable words	6, 7, and8 syllable words
Addison	74.8	25.2	
Johnson	66.8	32.9	0.2
Hazlitt	74.0	26.0	
Pater	72.4	26.9	0.7

Import of words.—Pater uses comparatively few nouns,—27.4 per cent to Addison's 38.3; Johnson's 19.7; Hazlitt's 32.3—and no conspicuous number of sensory adjectives or of action verbs. The import of his vocabulary lies chiefly in its exactness and its connotation; particularly, in its suggestion, or atmosphere, of quiet. One is reminded of Saintsbury's remark, "If there is one thing which, more than another can be justly urged against Ruskin, it is the absence of quiet. If there is one thing more than another, that may be put to the credit of Pater, it is the presence thereof." Much of this "quiet" is perceptible even in his isolated words, separated entirely from any relation to the context:

quaint, fountains, gardens, old-fashioned, cuckoo, clinging, brooding, stillness, drowsy, pensive, solemn, sober, gentilities, awe, dimmed, hollow, enchantment, sun-dials, pre-occupations.

Difficulty of words.—None of Pater's words are difficult.

2. Phrases

Pater delights in long phrases. To realize this one needs only to turn to pp. 75-78 where the 1500 words of our selection for study are printed with the phrases in *italics*. Every page is but a mass of *italics* with here and there at long intervals, a clause, a participle, or a preposition, in *roman*. One paragraph of 140 words is made up of three phrases with two connectives; "he feels" and "as". Again, in the *classification* of phrases most of the long, the very long, examples fall in the Pater column only.

A comparison of the phrases of Pater with those of his predecessors is significant. Our author uses the only complex participials of three members, the only long complex participials of a common dependency, and the only cumulated phrases of varied types. He employs four appositive phrases of varied types to Addison's one, Johnson's two, and Hazlitt's one. Twenty-six and five-tenths per cent of his phrases are relative and verbal, while the proportion of relatives and verbals in Addison is 18.6 per cent; in Johnson 17.6 per cent; and in Hazlitt 10.3 per cent. Sixty-two and seven-tenths per cent of Pater's phrases are nominal while the proportion of nominals in Addison is 75.7 per cent; in Johnson 79.7 per cent; and in Hazlitt 87.6 per cent. This does not mean, however, that Pater avoids the nominal patterns. If one counts the formulas included in parentheses and excludes the complex patterns of a common dependency, he will see at once, that Pater uses nearly all of the

single (I mean neither cumulated nor combined) nominal formulas that Hazlitt does as well as some twenty-seven others besides. Especially significant is the frequency of those phrases involving prepositions. Pater uses the nominal phrases, we must admit, but he weaves them into the fabric of other, more favoured and more complicated, types.

And, indeed, some of Pater's phrases are complicated. Many of them violate the rules of grammar; more, perhaps, the customary demands for rhetorical clearness. The following are representative:

> Seeing things always by the light of an understanding more entire than is possible for ordinary minds, of the whole mechanism of humanity, and seeing also the manner, the outward mode or fashion, always in strict connexion with the spiritual condition which determined it, a humourist such as Charles Lamb.
>
> One of the last votaries of that old-world sentiment based on the feelings of hope and awe, which may be described as the religion of men of letters (as Sir Thomas Browne has his Religion of the Physician), religion as understood by the soberer men of letters in the last century, Addison, Gray, and Johnson, by Jane Austen and Thackeray, later.
>
> A system of received sentiments and beliefs; received like those great things of literature and art, in the first instance on the authority of long tradition, in the course of which they have linked themselves in a thousand complex ways to the conditions of human life; and no more questioned now than the feeling one keeps by one of the greatness—say! of Shakespeare.
>
> The reaction of nature, after an escape from fate, dark and insane as in old Greek tragedy, following upon which the sense of mere relief becomes a kind of passion, as with one who having narrowly escaped ship-wreck, finds a thing for grateful tears in just sitting quiet at home, under the wall, till the end of days.

But such criticism is not entirely fair. Our author's appeal is not to the intellect. It was his contention that "art is always striving to be independent of mere intelligence, to become a matter of pure perception, to get rid of the responsibilities to its subject or material; the ideal examples of poetry and painting being those in which the constituent elements of composition are so welded together, that the material or subject no longer strikes the intellect only; nor the form, the eye or ear only; but form and matter in their union or indentity, present one single effect upon the 'imaginative reason,' that complex faculty for which every thought and feeling is twin-born with its sensible analogue or symbol." What boots it if one cannot analyze a Pater phrase or show the rhetorical relation of its parts?

None but a pedant, perhaps, would try. Certainly, it is more important that we discover, if possible, some of the secrets of his art, which in its consummate moments aspires closely to the conditions of music where "the end is not distinct from the means, the form from the matter, the subject from the expression; but each adheres in and completely saturates the other."

The peculiar effect of his style, it seems to me, is one of "soulfulness," a kind of "electric affinity," as Pater himself might have called it, of "immediate sympathetic contact" between the reader and the writer, whereby the reader unconsciously and without any effort on his own part seems to perceive that which the author would say but in reality, can only suggest. This effect is produced to no small extent by the *wording* and *structure* of his phrases.

Wording

Pater was extremely fastidious in his choice of words. First of all, he endeavored to use words delicately with a mind sensitive to their slightest shades of meaning and latent powers of expression. The real artist, he said, "with all the jealousy of a lover of words, will resist a constant tendency on the part of the majority of those who use them to efface the distinctions of language, the facility of writers often re-enforcing in this respect the work of the vulgar." Moreover, he was careful that every word contribute to an harmonious totality of impression. Nothing must attract attention to itself. In Pater, there are no unusual words, no old words introduced with new and slightly different shades of meaning, no grotesque combinations of words, no outstanding figures of speech, no vivid appeal to the senses. On the contrary, everything is dim and indistinct but highly conducive to a unity of atmosphere—an atmosphere of stillness and quiet—which charms the senses and the intellect but stimulates the soul.

Structure

The structure of Pater's phrases, no less than the sense, contributes to a unity of atmosphere. The technique is subtle and unobtrusive. As we have already observed, the "joints" of his phrases tend to be prepositions or genitives, participles or relatives,—connections which strike the ear less rudely than do the conjunctive and alternative joinings, particularly those of Johnson. And wherever our author cumulates phrases, as he very often does, they always exhibit a variety of type, length, and construction, in sharp con-

trast to those of Hazlitt, an author who seldom cumulates any patterns except the nominal ones, and who permits himself little variety in the structure of these beyond the gradual extension and expansion of initial phrasal formulas. Moreover, in Pater, one finds no artificial balancing of word against word and clause against clause, and no conspicuous rhythmic movement due either to processive or recessive arrangements of phrasal modifiers. A certain rhythm, however, there is here,—a quiet harmony, remarkable not so much for its movement; as for its want of movement; attention-drawing not so much for its order and regularity as for its subtlety and elusiveness; a rhythm and harmony,[1] in short, due rather to the symmetrical arrangement of stressed and unstressed syllables and to the painstaking adjustments of the primary sounds of words to the images and feelings they are intended to convey than to any precision or to any artistry of architectural design. Pater had a musician's ear for the inherent relation which subsists and ought to subsist between sound and sense.

Illustrative phrases:

"The praise of beggars," "the cries of London," the traits of actors just grown "old", the spots in "town" where the country, its fresh green and fresh water, still lingered on, one after another, amidst the bustle; the quaint, dimmed, just played-out farces he had relished so much, coming partly through them to understand the earlier English theatre as a thing once really alive; those fountains and sun-dials of old gardens, of which he entertains such dainty discourse.

What he laughed and wept at, his sudden elevations and longings after absent friends, his fine casuistries of affection and devices to jog sometimes as he says, the lazy happiness of perfect love, his solemn moments of higher discourse with the young, as they came across him on occasion and went along a little way with him, the sudden surprised apprehension of beauties in old literature, revealing anew the deep soul of poetry in things, and withal the pure spirit of fun, having its way again

that care, through all his enthusiasm of discovery, for what is accustomed in literature, connected thus with his close clinging to home and earth

London, sixty-five years ago, with Covent Garden and the old theatres, and the Temple garden still unspoiled, Thames gliding down, and beyond to north and south the fields at Enfield or Hampton to which "with their living trees," the thoughts wander "from the hard wood of the desk"—fields

[1] See following section on Quadrals and Rhythma.

fresher and coming nearer to town then, but in one of which the present writer remembers, on a brooding early summer's day, to have heard the cuckoo for the first time

3. Figures of Speech

Pater avoided figures of speech for he was of the opinion that "the ornamental word, the figure, the accessory form or colour or reference, is rarely content to die to thought precisely at the right moment, but will inevitably linger awhile, stirring a long 'brain-wave' behind it of perhaps quite alien association." I can find, in our selection, just one out-and-out figure. This, like Pater's words and phrases, appears to be singularly expressive and at the same time conducive to that atmosphere of quiet, so characteristic of his style in general.

Illustration:

the low-flying of one from the first drowsy by choice, and needing the prick of some strong passion or worldly ambition, to stimulate him into all the energy of which he is capable

4. Idioms

Idioms in Pater are numerous and, like every other element of his diction, expressive.

Examples:

to hand on
lingered on
what he *laughed and wept at*
as they *came across* him *on occasion,* and *went along* a *little way* with him
laughter . . . *wearing well* with him
has a care for
a *thing for grateful tears*
where *his lot fell*

II. SENTENCE-STRUCTURE

1. Length and Range

In 753 words, Pater employs nine sentences plus ten words, or ten sentences minus fifty-six words. All of these sentences are either very long or comparatively short. One contains nineteen words; another twenty; the remainder, from sixty-five to 140. Thus, for the most part, they show a range of seventy-five words as against Hazlitt's 137, Johnson's 59, and Addison's 57. In general, the

minimum limit of Pater's sentences (65) is the maximum limit of Addison's (63) and of Johnson's (65).

2. Quadrals and Rhythma

Seven of his sentences are regular; that is, they fall exactly into quadrals. Of these, one contains one quadral; one, two quadrals; two, four; one, six; one, eight; and one, eleven. Of the remainder, one contains five quadrals plus three commas; one, eight quadrals plus three commas; and one, seven quadrals plus five commas.

Thus we see that Pater uses a larger proportion of irregular sentences than any of the other writers; 3/10 to Addison's 1/23, Johnson's 1/13, and Hazlitt's 2/15.

Moreover, all but two of his sentences contain four, six, eight, or eleven quadrals; whereas, the majority of Addison's and Johnson's contain either one or two quadrals, and four-fifths of Hazlitt's, one, two, or three.

Finally, Pater shows but little preference for sentences of any particular number of quadrals. The only pattern he uses more than once is the double octal, and this appears no more than twice.

Of the 217 commas which his sentences comprise, 170, or 78.2 per cent, are rhythma. Cf. Addison 69.6 per cent, Johnson 77.4 per cent, Hazlitt 76.5 per cent.

Like Addison, Pater uses a comparatively low percentage of metra and of perfect symmetra, but a high percentage of approximate symmetra.

	Commas	Symmetra	Extra-syllabic Symmetra	Metra
Addison	184	24.5	40.8	4.3
Johnson	222	35.1	35.1	7.2
Hazlitt	209	36.8	30.6	9.1
Pater	217	30.4	41.9	5.8

3. Parallelism and Balance

Although parallel structure in Pater's sentences, like that of the eighteenth century writers, occurs between verbs, predicates, and clauses, and like that of the nineteenth century writers, between adjectives, adverbs,[2] and participial modifiers, it is seldom distinguished save by the cumulation of nouns and of substantive phrases.

[2] When occasion demanded, the eighteenth century writers duplicated adjectives and adverbs, but they scarcely ever cumulated them. Neither did they duplicate prepositional phrases in adjectival and adverbial constructions.

These cumulated members are used, for the most part, to separate some abstract collective expression into its specific and component parts. The general term either precedes or follows its specification.[3]

Even though paired, the duplicate members of Pater's sentences show but little divergency of thought,—only one instance of contrast and none of antithesis. In no case, are they balanced.

4. Grammar and Logic

The grammatical and rhetorical short-comings of his sentences are very numerous. They may be classified as follows:

Grammatical errors

1. Dangling participles
2. The use of *like* for the conjunction *as*
3. The use of pronouns with indefinite antecedents

Rhetorical ambiguities

4. Change of subject
5. Change of tense
6. Awkward parentheses
7. False subordination
8. Indefinite statements; such as, *there is* and *there are*
9. Non-structural appendages

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[3] See sentences numbered 1, 2, 5, and 7.

The Child in the House is full of this selective analysis; for example,

"*The coming and going of travellers to the town along the way, the shadow of the streets, the sudden breath of the neighbouring gardens, the singular brightness of the bright weather there, its singular darknesses which linked themselves in his mind to certain engraved illustrations in the old Bible at home, the coolness of the dark, cavernous shops round the great church, with its giddy winding stair up to the pigeons and the bells—a citadel of peace in the heart of trouble—all this* acted on his childish fancy, so that ever afterwards the like aspects and incidents never failed to throw him into a well-recognized imaginative mood, seeming actually to have become a part of the texture of his mind."

"So he yielded himself to these things, to be played upon by them like a musical instrument, and began to note with deepening watchfulness, but always with some puzzled, unutterable longing in his enjoyment, the phases of the seasons and of the growing or waning day, down even to *the shadowy changes wrought on bare wall or ceiling—the light cast up from the snow, bringing out their darkest angles; the brown light in the cloud, which meant rain; that almost too austere clearness, in the protracted light of the lengthening day, before warm weather began, as if it lingered but to make a severer workday, with the school-books opened earlier and later; that beam of June sunshine, at last, as he lay awake before the time, a way of gold-dust across the darkness;* all the humming, the freshness, the perfume of the garden seemed to lie upon it—and coming in one afternoon in September, along the red gravel walk, to look for a basket of yellow crab-apples left in the cool, old parlour, he remembered it the more, and how the colours struck upon him, because a wasp on one bitten apple stung him, and he felt the passion of sudden, severe pain."

10. Sacrifice of sense to sound
11. What of correspondency between correlated members[4]

SUMMARY

Pater's prose, on account of its symmetrical phrasing, and its smooth inconspicuous structure, on account of its exquisite exactness of diction and its atmosphere suggestive of quiet, has all the beauty of refined and harmonious expression; but because the words are lifeless and the atmosphere wrought up so largely for effect, because the sentences are wanting in movement and the phrases, in obviously coherent arrangement, his style is seldom clear and never, in any sense, forceful.

Pater sought for beauty; he obtained beauty,—and that of the very type for which he strove, a type resulting in the first instance from a "virile apprehension of the true nature of one's own impression," and in the second, from a "finer accommodation of speech to the vision within." But such beauty, as we have noted, is not without its limitations. Certain of its effects are like those of sculpture,—on the one hand, *precision, ideality, proportion,* and *harmony;* on the other, *coldness, aloofness, want of life,* and *want of intimité.*

Pater's short-comings are inherent in his method of production. Striving always for a perfect understanding of himself and endeavouring always to mould with words an accurate transcript of his interpretation of the world about him, he forgets that the medium of prose is simply that of conversation; its aim, the sharing of human experience with a reader, assumed, at least, to be sympathetic. Thus, he goes on piling phrase upon phrase, qualification upon qualification, apparently absorbed in psycho-analysis, vainly endeavouring to exact from words more than mere words are able to perform.

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[4] 1. See Nos. 1, 2, and 4.
2. See Nos. 2, 5, and 10.
3. See Nos. 3 and 4.
4. See No. 4.
5. See no. 10.
6. See Nos. 4, 7, and 9.
7. See No. 9.
8. See Nos. 1 and 3.
9. See Nos. 4 and 7.
10. See No. 8.
11. See No. 9.

To those who find in Pater's style the revelation of a personality, I would venture to suggest that the person they know is, to a considerable extent, at least, either a man of actual acquaintance or one with whom they have become familiar through biography and autobiography. And of those who in his pages find a model for long-suffering in the service of Beauty, I would ask if this beauty is, of all stylistic qualities, the most desirable, and, granted that it is so,—for such, perhaps, must remain a matter of individual opinion, and at any rate, one which lies outside the scope of this study—I would inquire once more whether beauty, at least, in its best and most delightful forms is to be won, as Pater tells us, in proportion to the nicety, the *finesse*, with which words balance or match their meanings, or whether as Hazlitt implies, it is not to be obtained through the naturalness, the spontaneity, with which they solicit and hold the reader's attention.

Pater's prose, it must be admitted, has a very real and enduring charm, the charm, as Mr. Benson describes it, of "calculated effect, of realization." But as such, it must ever fall short of that higher, or should we say deeper, beauty of prose which springs from the heart direct and awakens, in the reader, a feeling of friendliness, of sympathy, and of good-will. As such also, it must fall still farther short of that deepest beauty of all revealed in the simple, almost unconscious, utterance of a great and feeling soul oppressed by the sublime.

In short, although Pater has done remarkably well what he professes to have set out to do,—as a result, has shown us what wealth of latent expression lies in simplest words, and at best, some of the delightful effects to be produced by beautiful sounds and beautiful rhythms, never altogether alienated from the thought they are intended to convey—his style, for all this, by reason of the fact that it gives us so little of the man himself, cannot rank with the greatest of art,—perhaps, even, is not great art at all.

CONCLUSION

The findings of this investigation which has consisted, in the first place, of an objective analysis of a representative passage from each of four authors; and in the second place, of a comparison of the practice of these authors, once, with their own professed ideals regarding literary technique, and again, with such critical pronouncements concerning their methods as have already been made,—are twofold. They show us, in the first place, that the authors themselves had some pretty definite theories as to what prose should do and how it should do it; that they produced effective writing in proportion to the adequacy of their ideals and in proportion to the means they perceived by which to attain them. Addison sought for clearness, to be gained, as he tells us, by economy of words and organization of material. As a result, he produced a certain smoothness of style—such must inevitably follow the discarding of superfluous words—and moreover, a certain mechanical simplicity in the progress and development of thought; but his prose, for all this, is neither clear nor forceful, largely because he gave so little attention to sentence form and sentence movement. Johnson, also, sought for clearness, but considering as he did that a writer will seldom fail to convey his meaning, if, content to be understood, he does not seek to be admired, Johnson gave a great deal more attention to the matter of dignity,—dignity to be gained, as he saw it, through the employment of words that are exact and uncontaminated by vulgar associations, of sentences that are accurate, and balanced, and measured. In striving thus for exactness of diction and for symmetry and proportion in the arrangement of clauses, he got little farther than words that are intellectually precise and sentences that repeat in a regular explanative manner some original expository statement. Into such moulds, he took considerable pains to fashion all his thoughts. His prose, therefore, is frequently ambiguous and generally characterized by a stiff and monotonous rhythm; but at the same time it revealed to English writers the importance of both words and sentences as factors of literary technique, and prepared the way as no other work had done for the nineteenth century with its passion for "expression." Hazlitt, realizing that words, although exact and not too familiar, may still carry the weight of custom and

usage, and that sentences, although accurate and balanced, may yet retain the variety and effectiveness of actual conversation, produced a style, deficient, as he himself admitted, in architectonics, but scarcely to be excelled in all that is natural, spontaneous, and life-like. Pater, in theory, giving equal attention to diction, sentence-structure, and the composition as a whole; in practice, striving almost entirely, for words that are inevitably right and phrases at once suggestive and harmonious, produced a style that is marvelous no doubt for the delicacy with which it "obeys and enriches" the thought, but too subtle, self-centered, and labored for either clear or irresistible writing. Its most obvious defect is a want of emotional purport which should find its outlet, partly through words to be sure, but certainly to a greater extent through the patternry and movement of sentences. The history of the development of English prose as a medium for individual expression is in a large and significant way the history of the development of its sentence. To neglect the sentence, therefore, as Pater does, is to neglect the very heart and soul of good writing.

Our investigation shows us, in the second place, that critics, assuming, it would seem, that anything which makes for effectiveness must of necessity be inimitable and unexplainable, have, in a marked degree, failed to account for those elements of style in any way more subtle than that of clearness; and therefore have offered little assistance either to the writer, who by playing the "sedulous ape" to others, would learn to improve his own composition, or to the student who, by observation and understanding, would learn to appreciate and to evaluate the best of English prose. Critics note, in general, the import and familiarity of words, the grammatical and rhetorical correctness of sentence-arrangements, the presence or absence of mannerisms, and usually, the prevailing effect of an author's style. Beyond this, they seldom go. One could search a good while, and would often search in vain, for any observations at all, still less any that are positive and apposite, regarding such features of stylistic technique as those which are listed below:

The extent and derivation of an author's vocabulary.
The syllabic length of words and repetition of parts of speech.

The structure and variety of phrasal patterns.
The number and quality of idioms and also of figures of speech.

The length and range of sentences.
Quadral and rhythmal arrangements.

The effect of parallelism.
Rhetorical devices productive of beauty and force.

But after all, the purpose of our study has been, not so much to indicate the relation which apparently exists between the theory and practice of writers or even to expose the meagerness of any helpful and illuminating observations on the part of professional critics, as it has been to provide an apparatus, however imperfect it may be, for the scientific and objective investigation of literary expression. The method herein employed is not exhaustive. It ignores entirely the problem of tonality and deals in altogether too cursory a fashion with the problem of rhythm,—particularly with that aspect of rhythm affected by the parallel arrangement of sentence members. Moreover the method is too lengthy and detailed for general practicability. For ordinary purposes, it would seem, results that are sufficiently accurate might be obtained from the study of shorter passages,—of 100 words, say, for the study of diction, and of 500, perhaps, for that of sentences. Then too, certain features of the analysis; such as, the counting of syllables in words and "commas," and the study of the derivation, distribution, and import of words in a total consecutive count, might well be omitted. The present writer, however, has preferred, whenever a choice could be made, to err on the side of thoroughness rather than on that of incompleteness. Her labor, no doubt, has been over-assiduous, and a bit too meticulous, to say the least; but if, by it all, she has succeeded in pointing the way to more reliable methods of literary criticism, and thereby, to a saner, more reasonable appreciation of artistic expression, her assiduity, perhaps even her meticulosity, shall not have been in vain.

The following are some general observations, valuable not so much for the light they throw on the styles of particular authors as for the principles they reveal concerning the character and patternry of writing in general.

DICTION

Words

The average vocabulary of all four writers consists of 391 different words in a thousand consecutive ones.

Johnson and Pater, the scholarly men, exhibit more extensive vocabularies than Addison and Hazlitt. (J. 407, P. 443; A. 336, H. 377.)

In the average vocabulary of 391 *different* words, twelve, being proper nouns, are of insignificant derivation; 188 are of Classical derivation; 188, of Saxon derivation; and three, like *because, prose-writer,* and *old-fashioned,* are hybrid words of both Classical and Saxon derivation.

In a thousand *consecutive* words, twenty-two being proper nouns, are of insignificant derivation; 242 are of Classical derivation; 733, of Saxon derivation; and four are hybrid words of both Classical and Saxon derivation.

The proportion of different parts of speech found in the combined vocabularies of all four writers (duplicates eliminated) may be indicated as follows:

nouns	163	or	41.7 per cent
adjectives	79	"	20.1 per cent
verbs	71	"	18.3 per cent
adverbs	36	"	9.1 per cent
pronouns	12	"	3.1 per cent
articles	3	"	.8 per cent
prepositions	15	"	3.8 per cent
conjunctions	12	"	3.1 per cent

The proportion of different parts of speech found in a thousand consecutive words from each of the authors is significant also.

nouns	235	or	23.5 per cent
adjectives	121	"	12.1 per cent
verbs	137	"	13.7 per cent
adverbs	53	"	5.3 per cent
pronouns	104	"	10.4 per cent
articles	89	"	8.9 per cent
prepositions	163	"	16.3 per cent
conjunctions	97	"	9.7 per cent

The eighteenth-century writers use a greater variety of verbs; the nineteenth-century writers, a greater variety of adjectives.

Johnson, because he likes parallel synonomus clauses, uses the largest number of pronouns; Johnson and Hazlitt, because they employ compound phrases and compound sentences, use the largest number of conjunctions; Addison and Hazlitt, because they tend to

be specific rather than abstract or suggestive, use the largest number of articles; Hazlitt and Pater, because they revel in adjectival and adverbial modifiers, use the largest number of prepositions.

Thirty-seven and nine-tenths per cent of the average vocabulary consists of monosyllabic words; 34.1 per cent, of two-syllable words; 17.9 per cent, of three-syllable words; 7.8 per cent, of four-syllable words; 2.2 per cent, of five-syllable words; and 0.2 per cent, of six, seven, or eight-syllable words. That is to say, 281, or 71.9 per cent, of the words in the average vocabulary contain not more than two syllables; 109, or 27.9 per cent, contain three, four, or five syllables; and only one, or 0.2 per cent, contain as many as six, seven, or eight syllables.

Sixty-eight and three-tenths per cent of the thousand consecutive counts consists of mono-syllabic words; 18.4 per cent, of two-syllable words; 8.6 per cent, of three-syllable words; 3.6 per cent, of four-syllable words; one per cent, of five-syllable words; and one per cent, of six, seven, or eight-syllable words. That is to say, 86.7 per cent of the words in the thousand consecutive count contain not more than two syllables; 13.2 per cent contain three, four, or five syllables; and just one per cent contain as many as six, seven, or eight syllables.

When all words are counted, our authors—with the exception of Hazlitt, who uses an extraordinarily large number of mono-syllabic prepositions—show little variation in the employment of words containing two syllables, and but slightly greater variation, in the employment of words containing just one syllable.

When duplicates are not counted, the several writers—excepting Hazlitt, once more—exhibit almost an equal number of one and two-syllable words. Johnson and Pater use the largest number of three and four-syllable words and the only words containing more than five syllables.

In the average vocabulary of 391 different words, 29.4 per cent of the nouns are concrete; 6.6 per cent of the adjectives, sensory; and 5.7 per cent of the verbs, denotive of action.

In a thousand consecutive count, 28.1 per cent of the nouns are concrete; 5.3 per cent of the adjectives, sensory; and 4.4 per cent of the verbs, denotive of action.

Phrases

The 1500 word selections from our four authors exhibit, on the average, 130 phrases, parentheses not included.

Of these 130 phrases, 102, or 78.5 per cent, are nominal; two, or

1.5 per cent, conjunctive; sixteen, or 12.3 per cent, relative; and seven, or 5.4 per cent, verbal. One, or 0.8 per cent, is a cumulated phrase of varied types; and three, or 2.3 per cent, are appositive phrases of varied types.

The only types of phrase exhibited ten or more times by any one selection, or even by all four selections considered as a unit, are the *simple, complex,* and *compound nominals,* and the *simple relatives.*

The only patterns of phrase exhibited ten or more times by any one selection are the *simple nominals* designated as "Two's," and the *complex nominals* designated as "One-O-One's," "One-O-Two's," and "Two-O-One's."

Those patterns found ten or more times in all four selections are the *simple nominals,* designated as "Two's" and "Five's"; the *complex nominals,* designated as "One-O-One's," "One-O-Two's," and "Two-O-One's"; and the *relative* patterns described as "What" relatives, "Subject" relatives, and "Object" relatives.

Thus, the most representative divisions of our classification are I, II, V, and XXV, presenting, respectively, Primary Nominal Phrases, Conjunctive Nominal Phrases of Two Members, Genitival Nominal Phrases of Two Members, and Primary Relative Phrases.

Many divisions are found in the nineteenth century only:

Type B. Compound Nominal Phrases
  Division III. Conjunctive, of three members
Type C. Complex Nominal Phrases
  Division VIII. Alternative-genitival, of three members
  " XIV. Conjunctive-prepositional, of three members
  " XIII. Prepositional-conjunctive, of three members
  " XII. Prepositional-alternative, of three members*
  " XVII. Prepositional-prepositional, of three members*
Type D. Complex Nominal Phrases of a Common Dependency*
  Division XVIII. Conjunction-joined
  " XIX. Correlative-joined
  " XX. Cumulative, conjunction-joined at the end*
  " XXI. Cumulative, joined nowhere*
Type J. Complex Relative Phrases
  Division XXIX. Relative containing participial phrase
Type K. Complex Relative Phrases of a Common Dependency
  Division XXXI. Cumulative, joined nowhere
Type O. Complex Participial Phrases

Division XXXVI. Participial containing participial containing relative phrase
" XXXVII. Participial containing relative containing conjunctive phrase
Type Q. Cumulated Nominal Phrases
Division XLI. Joined nowhere
Type R. Cumulated Phrases of Varied Types*
Division XLII. Conjunction-joined at the end
" XLIII. Joined nowhere
Type U. Combined Cumulative Phrases of Varied Types*
Division L. Preposition-joined

No divisions are found in the eighteenth century only.

A few of the patterns represented by the nineteenth century only (but not listed in the foregoing divisions) are the following:

1o2	1101	1011	301o1	3012
2o1	1102	1021	10102	3021
206	1302	2021	20101	2101
302	2102	3011	12	2201
401	2201	102o1	2011	211
502	3201	103o2	2012	

Thus we see that although the later writers, like Pater, for example, may, within a given number of words, employ fewer phrases than do the earlier writers; still, these phrases, in isolation, together with other phrases, in composition, show many varieties of type and construction which were seldom, perhaps never, employed before the Age of Romanticism.

SENTENCE-STRUCTURE

Length and Range

The average length of sentence found in all four writers, in words, is forty-one; in commas, eleven.

The average range of sentence, in words, is eighty-two; in commas, ten.

Sentences of seventeen different lengths, containing from ten words to sixty-six, appear from two to four times. Sentences of thirty different lengths, containing from six words to 151 appear just once.

* The eighteenth-century writers use no phrases of this type.

Fifteen of the seventy-four sentences employed by all the writers present four commas, or one quadral; twenty-eight, two quadrals; seven, three; and seven, four. Of the remaining sentences, seven are long,—two presenting six quadrals; two, eight; one, ten; and two, eleven—and ten are irregular,—three presenting three commas, or less than a quadral; four presenting eleven commas; one, twenty-three; one, twenty-nine; and one, thirty-five.

Rhythma and Arrhythma

The first 750 words from each of our selections for study present a total of 832 commas of which 630, or 75.7 per cent, are rhythma (266, or 32 per cent, being perfect symmetra; 308, or 37 per cent, extra-syllabic symmetra; and fifty-six, or 6.7 per cent, metra), and 202, or 24.3 per cent, arrhythma.

The total number of scancional patterns presented by these 832 commas is 173, of which eighty-seven, or 50.3 per cent are rhythma (twenty-nine, or 16.8 per cent, being perfect symmetra; forty-nine, or 28.3 per cent, extra-syllabic symmetra; and nine, or 5.2 per cent, metra), and eighty-six, or 49.7 per cent, arrhythma.

Those patterns occurring more than twenty times in all four of our selections for study are the following:

–31 ⏑–37 ⏑⏑–50 ⏑⏑–⏑49 ⏑⏑–⏑⏑26 ⏑⏑–⏑–⏑26 ⏑⏑–⏑⏑–⏑24
–⏑ 27 ⏑–⏑ 62 ⏑–⏑⏑ 22 ⏑–⏑–⏑ 39
⏑–⏑– 23

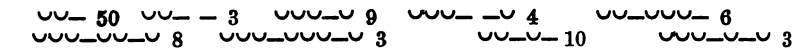
Largely because of the use of prepositions and conjunctions, symmetrical patterns having an extra short syllable at the beginning are more common than those having an extra short syllable at the end.

⏑⏑–⏑ 49 ⏑–⏑⏑– 13 ⏑⏑–⏑–⏑ 26 ⏑⏑⏑–⏑⏑ 9 ⏑⏑–⏑⏑⏑–⏑ 7
⏑–⏑⏑ 22 –⏑⏑–⏑ 3 ⏑–⏑–⏑⏑ 10 ⏑⏑–⏑⏑⏑ 1 ⏑–⏑⏑⏑–⏑⏑ 2

Of the metral patterns, the iambic and the anapaestic occur more frequently than the trochaic and the dactylic.

⏑–⏑– 23 –⏑–⏑ 9 ⏑⏑–⏑⏑– 13 –⏑⏑–⏑⏑ 4
⏑–⏑–⏑– 1 –⏑–⏑–⏑ 1
⏑–⏑–⏑–⏑– 1
⏑–⏑–⏑–⏑–⏑– 1

Largely because of the use of prepositions and conjunctions together with articles and pronouns, irregular patterns having two short syllables added to the beginning of a perfect symmetron are more common than those of any other type. The total of such irregular patterns are the following:



Although the commas in our selection for study vary in length from one to twenty syllables, most of them contain from two to eight syllables.

No comma containing over nine syllables occurs more than three times.

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APPENDIX

This Appendix contains examples to illustrate the technique and procedure followed in the investigations involved in this study.

OUTLINE OF THE APPENDIX

A. Analysis of Material
   I. By Classifications
      1. Words
      2. Phrases
   II. By Diagrams
      1. Quadrals and Rhythma
      2. Parallelism and Balance
B. Presentation of Results
   I. By Tables
      1. Words and Phrases
      2. Sentence Lengths and Sentence Rhythms
   II. By Graphs
      1. Words and Phrases
      2. Sentence Lengths and Sentence Rhythms

EXAMPLE OF THE PROCEDURE UNDER A.I.1.—WORDS[1]

Addison (*A*) Hazlitt (*H*) Johnson (*J*) Pater (*P*)

Classical Derivatives

Nouns

Abstract	*Concrete*	*Abstract*	*Concrete*
A.—account	actor	*J.*—adding	author
action 17	angels 2	appearance	distich
appearance....	battel....	arrangement....	edition....
H.—admiration	brilliance	*P.*—accent 2	actors
adorning	buckles	accident 2	armour
antithesis....	chaos....	advance....	cries....

Adjectives

Sentential	*Sensory*	*Sentential*	*Sensory*
A.—astonishing		*J.*—active	large
compleat		adventurous	minute
distinct....		ambitious....	

[1] All this working apparatus may be found in the typed copies in the University Library.

H.—beautiful pale
capacious paste
characteristic....

P.—absent border
accustomed faded
actual....

Verbs

Thought	*Action*	*Thought*	*Action*
A.—allows		*J.*—abandoned	copied
assigned		accommodated	ejected
celebrate 2....		allowed 2....	enlarge....
H.—admire	record	*P.*—abound	
affect	trembles	adapted	
amused....		anticipate 2....	

Next, after disposing of classical adverbs and prepositions, Anglo-Saxon derivatives are carried forward in the same way.

EXAMPLES OF THE PROCEDURE UNDER A.I.2—PHRASES

Twos

A.—a great action 10
a whole species 84
a proper part 94—

J.—a systematical arrangement 59
a less proportion 63
(a clean transcript 90)—

H.—a great poet 2
a great prose-writer 3
(a great writer 9)—[2]

P.—((a little way 24)
(a profound quiet 50)—

One-O-Ones

A.—the midst of things 14
(the rape of Helen 16)
(the investing of Troy 16)—

J.—(the works of others 4)
the method of Pope 44
the judgment of Dryden 99—

H.—(((the beauties of nature 24)
((the elegance of art 25)
the poet of nature 28, 30—

P.—the enchantment of distance 12
("the praise of beggars" 17)
("the cries of London 17)—

[2] Parentheses show by their number the extent to which the given phrase was included within other phrases; *e.g.* (a great write) of some sort.

EXAMPLE OF PROCEDURE UNDER A.II.1—QUADRALS AND RHYTHMA

ADDISON

1. I shall therefore examine it
   by the Rules of Epic Poetry,
   and see whether it falls short
   of the *Iliad* or *Aeneid*,
   in the Beauties
   which are essential
   to that kind
   of Writing.

JOHNSON

1. Of his intellectual character,
   the constituent
   and fundamental principle
   was Good Sense,
   a prompt
   and intuitive perception
   of consonance
   and propriety.

HAZLITT

1. The question,
   whether Pope was a poet,
   has hardly yet been settled,
   and is hardly worth settling;
   for
   if he was not a great poet,

he must have been
a great prose-writer,
that
is,
he was a great writer
of some sort.

PATER

1. There are traits,
customs,
characteristics of houses
and dress,
surviving morsels of old life,
such as Hogarth has transferred so vividly
into *The Rake's Progress,*
or *Marriage a La Mode.*

EXAMPLE OF PROCEDURE UNDER A.II.2.—PARALLELISM AND BALANCE

ADDISON

1. I shall therefore
examine
it
by
the Rules of Epic Poetry,
and see
whether it falls short of
the *Iliad*
or [the] *Aeneid*
in
the Beauties which are essential to
that kind of Writing.

This first sentence of our author exhibits no less than four inaccuracies of construction. First, *see* is not logically co-ordinate with *examine.* It indicates the purpose of *examine* and should be so ex-

pressed. Secondly, *Iliad* and *Aeneid* are not alternatives but distinctive objects of the verb *falls short of*. Since each is to be considered in its relation to *Paradise Lost* and neither is to be rejected, the connective should be *and* instead of *or*. Thirdly, the ellipsis before *Aeneid* is contrary to the idiom of our language which seems to require that every book-title containing an initial definite article shall not drop that article unless limited by a possessive adjective. Finally, the antecedent of *that* is not readily determined. The sentence might better read,

> I shall therefore examine it by the "rules" to see
> whether it falls short of
> the Ilaid
> and the Aeneid
> in the beauties which are essential to epic poetry.

JOHNSON

1. Of his intellectual character, the
constituent
and fundamental
principle
was
Good
Sense,
a prompt
and intuitive
perception
of
consonance
and propriety.

Explanative, Class II, Definitive. Nearly half of Johnson's sentences—eleven out of twenty-six—are explanatives. Some are definitive and some, exemplary. Cf. Nos. 3, 4, 7, 8, 10, 11, 17, 20, 25, and 26.

HAZLITT

1. The question,
whether Pope was a poet,
has
hardly
yet
been settled,
and is
hardly
worth

settling;
for if he was not a great poet,
he
must have been
a
great
prose-writer,
that is, he
was
a
great
writer of some sort.

This first sentence of our selection from Hazlitt illustrates *four* of his characteristic methods of emphasis,—first, *definition,* found in the appositive phrase, *the question, whether Pope was a poet;* second, climactic parenthesis,—*has hardly yet been settled, and is hardly worth settling;* third, *causal subordination,* and fourth, *conditional complex,* both exemplified by the final statement, *for if he was not a great poet, he must have been a great prose-writer, that is, he was a great writer of some sort.*

PATER

1. There are
traits,
customs,
characteristics
of
houses
and dress,
surviving morsels
of
old life,
such as Hogarth has transferred so vividly into
The Rake's Progress
or Marriage à la Mode,
concerning which we well understand how,
common,
uninteresting,
or even worthless
in themselves,
they have come to please us at

[last as things picturesque, being set in relief against the modes of our different age.

Much ambiguity in Pater's style is caused by an apparent want of concern for many of the ordinary rules of grammar and customary

demands for rhetorical clearness. Note the false subject in *there are traits, customs, characteristics of houses and dress* and the dangling participle in *being set in relief against the modes of our different age*. See also Numbers 2, 3, and 4.

EXAMPLES OF THE PROCEDURE UNDER B.I.1.—TABLES

Derivation of Words
(Duplicates not counted)
Classical

	Proper Nouns	Nouns	Adj.	Verbs	Adv.	Prep.	Total
Addison	21	78	26	38	4		146
Johnson	7	117	36	66	8		227
Hazlitt	6	105	44	26	2		177
Pater	15	112	57	21	10		200

Anglo-Saxon

	Nouns	Adj.	Verbs	Adv.	Pro.	Art.	Prep.	Conj.	Interj.	Total
Addison	42	29	29	30	9	3	14	11		167
Johnson	30	33	39	32	12	3	11	12		172
Hazlitt	56	37	33	22	14	3	16	12		193
Pater	56	51	30	35	15	3	18	10	1	218

Hybrids

	Nouns	Adj.	Verbs	Conj.	Total	Total No. Dif.	Per cent Class.	Per cent Sax.
Addison			1	1	2	331	43.5	49.7
Johnson		1			1	407	55.8	42.3
Hazlitt	1				1	377	46.9	51.2
Pater	5	3		1	9	443	45.1	49.4

(Duplicates Counted)
Classical

	Proper Nouns	Nouns	Adj.	Verbs	Adv.	Prep.	Total
Addison	43	128	39	45	4		216
Johnson	14	136	38	80	9		263
Hazlitt	11	168	44	29	2		248
Pater	18	144	67	22	11	1	245

Anglo-Saxon

	Nouns	Adj.	Verbs	Adv.	Pro.	Art.	Prep.	Conj.	Interj.	Total
Addison	60	83	106	46	86	108	159	90		737
Johnson	46	70	136	56	144	44	125	101		722
Hazlitt	81	57	73	29	101	118	179	107		745
Pater	85	83	58	54	86	87	188	85	1	727

Hybrids

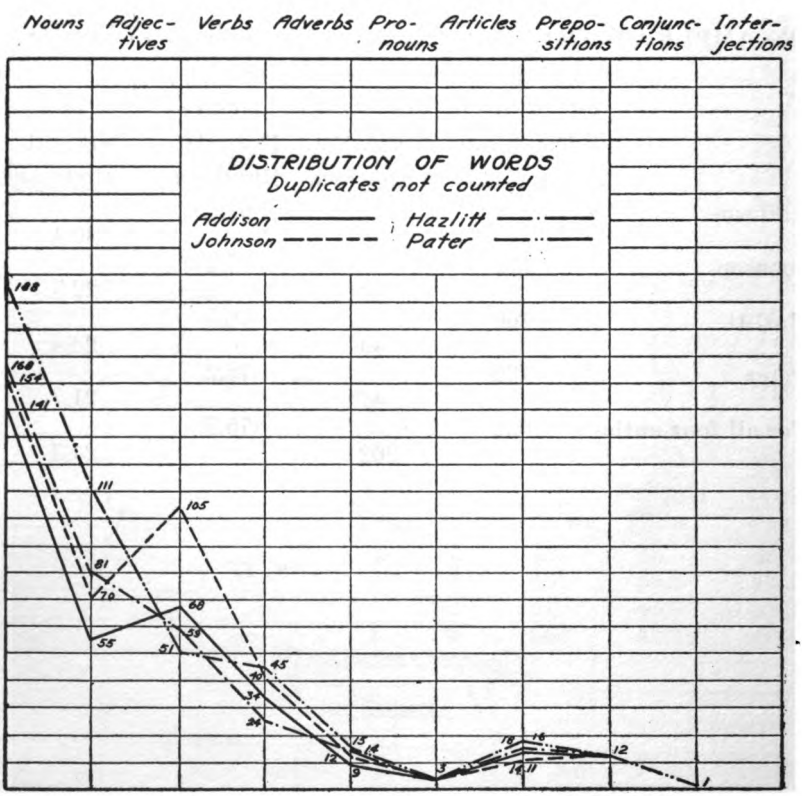
	Nouns	Adj.	Verbs	Conj.	Total	Total Consec. Words	Per cent Class.	Per cent Sax.
Addison			1	2	3	1000	21.6	73.8
Johnson		1			1	1000	26.3	72.2
Hazlitt	1				1	1000	24.3	74.5
Pater	6	3		1	10	1000	24.5	72.2

EXAMPLE OF THE PROCEDURE UNDER B.I.2—TABLES

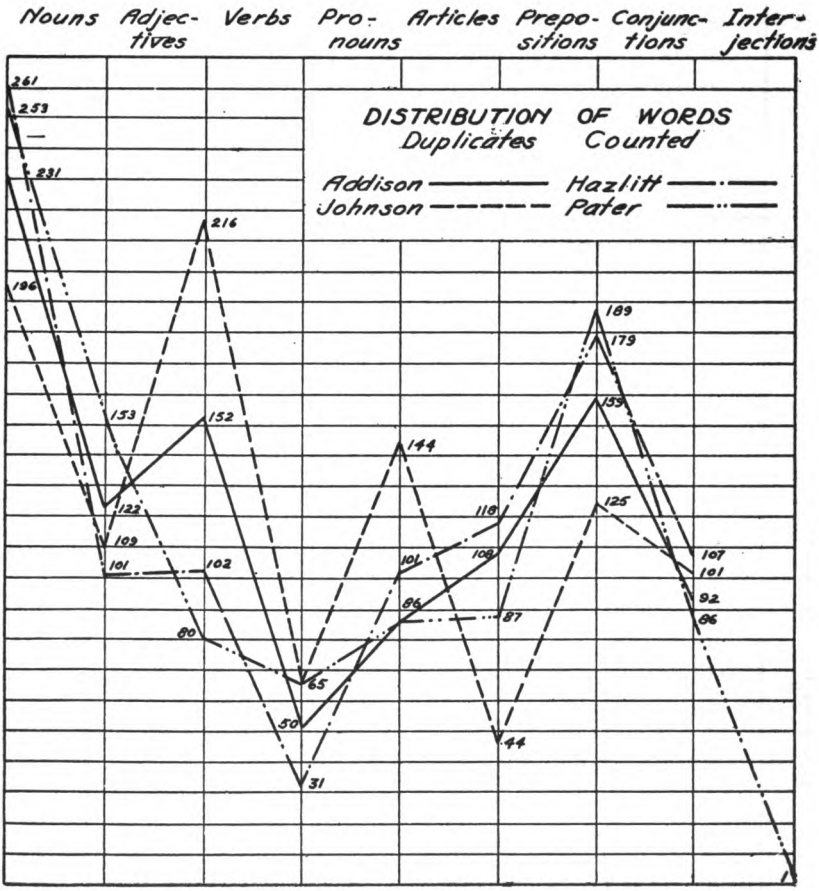
Character of Rhythm Units

	Total No. Rhythma	Total No. Arrhythma	Total Per cent Rhythma	Total Per cent Arrhythma
Addison	128		69.6	
		56		30.4
Johnson	172		77.4	
		50		22.5
Hazlitt	160		76.5	
		49		23.4
Pater	170		78.2	
		47		21.7
For all four authors	630		75.7	
		202		24.3

EXAMPLE OF PROCEDURE UNDER B.II.1—GRAPHS



EXAMPLE OF PROCEDURE UNDER B.II.1—GRAPHS



EXAMPLE OF PROCEDURE UNDER B.II.2—GRAPHS